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NEWS

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Black board members resign from NAPWA

Charging that the National Association of People with AIDS is not sensitive to the needs of communities of color, five board members leave the organization

By Chris Nealon

WASHINGTON—The National Association of People with AIDS (NAPWA) suffered a sharp division recently, as five Black members of the organization's board submitted their collective resignation. Charging in a Feb. 18 letter that white NAPWA officials are insensitive to the needs of communities of color, Black NAPWA members say they felt "ignored and discounted" in the group's decision-making process.

In particular, the Black members who signed the letter allege that they were denied access to information about NAPWA's financial priorities. They also charge that NAPWA has not paid attention to its Black members' suggestions about reaching out to communities of color.

"As a group, the five of us have decided that [NAPWA] is not a vehicle for our work anymore," said Jerome Boyce, a former board member. "It's very sad. We did not

want to do this, but we no longer had the health to argue these things four and five times."

'No follow-up'

Boyce told *GCN* he thought NAPWA had not made a genuine commitment to working with people of color in the organization. For instance, he said, NAPWA offered no financial support to a National Testimonies project that served as a forum for Black men to talk about living with HIV. Boyce also said that although NAPWA supported this February's National Black Lesbian and Gay Leadership Conference in name, NAPWA never really engaged itself with the project. "There was no advertising, no money, no coordination, no follow-up," said Boyce.

"Then NAPWA turns around and wants a contract with the Office of Minority Health for people of color to sit on its committees," he continued. He added that NAPWA's

Continued on page 13

Judge blasted for anti-gay remarks

During a hearing about a gay man's suit against the U.S. Naval Academy, a judge repeatedly uses the word 'homo'

By John Zeh

WASHINGTON—Attorneys for Joseph Steffan have asked U.S. District Judge Oliver Gasch to disqualify himself from handing down a decision in a suit against the U.S. Naval Academy because of biased remarks the judge made during a March 6 hearing.

"[Gasch's] repeated references to Steffan and other gays as 'homos' was particularly inappropriate in a landmark civil rights case challenging discrimination on the basis of sexual orientation," said Sandra J. Lowe, staff attorney for Lambda Legal Defense and Education Fund, which represents Steffan.

Steffan's three-year court battle seeks to overturn Department of Defense (DOD) policy that states that homosexuality is incompatible with military service.

Gasch used the word "homo" derisively three times during the March 6 hearing in a manner so "chilling" that the hearing came to a "standstill," Lowe said.

Steffan added that, for him, the difference between "homosexual" and "homo" is every bit as crucial as the difference between "Negro" and "nigger."

Federal law prohibits a district court judge with "a personal bias or prejudice" against any party in the case from "proceed[ing] any

further." The statute cited by Steffan's attorneys mandates disqualification if a judge's "impartiality might reasonably be questioned."

Lambda lawyers argued that Gasch's "derisive comments plainly violated" the American Bar Association (ABA) Code of Judicial Conduct. The Code was revised last summer after the last National Gay and Lesbian Law Association (NGLLA) lobbied to add sexual orientation to ABA sanctions against statements that manifest prejudice. "Subtle homophobia by top judges doesn't surprise me," said NGLLA's Suzanne Bryant. Bryant, who has a private practice here, is a key organizer of the group's "Lavender Law" biannual convention.

Under these circumstances, said Lowe, the "proper course" is for the judge to excuse himself and give Steffan "a chance for a fair hearing."

Gasch has taken Lambda's motion under study. If he does not remove himself, Steffan's lawyers may impanel district court judges to review their motion for disqualification.

In the March 6 session, DOD attorneys presented a motion to deny Steffan the right to obtain government documents supporting

Continued on page 13

MARCH BOOK REVIEW

WORDS ON WORDS

AND PHOTOS AND PLAYS

Gay legal group charged with racism and sexism

Lambda Legal Defense and Education Fund finds itself at the center of a 'sadly divisive' controversy

By Karin Aguilar-San Juan

NEW YORK—Amid charges of racism and sexism, Lambda Legal Defense and Education Fund has come under harsh criticism from Asian activists for its decision to hold an awards benefit that features a preview of the play, *Miss Saigon*. Lambda's Board of Directors announced March 8 that despite the controversy, the benefit would not be cancelled. The Board also said that all ticket holders will receive letters advising them of concerns raised by Asian activists.

The third annual Lambda Liberty Awards will be presented at simultaneous ceremonies in New York and Los Angeles on May 20. The response to the controversy by those chosen to receive awards has been mixed. On the East Coast, Black lesbian writer Audre Lorde has said she will refuse Lambda's award, while Rep. Barney Frank says he will accept. (Another possible awardee, the Chicago Resource Center, has yet to comment on the situation.)

On the West Coast, the prospective recipients—Torie Osborne, executive director of the Los Angeles Gay and Lesbian Community Services Center, the Black Gay and Lesbian Leadership Forum, and community activist Sheila Kuehl—have reportedly said they would be unable to accept the awards in light of the issues raised by the Asian community.

In a statement released to the gay media, Lorde explained her decision to refuse the Lambda Liberty Award. "I think it is important that organizations with a vision such as Lambda's be consistently vigilant about the messages they send concerning their relationship to people of color," said Lorde. "For Lambda to associate itself to...*Miss Saigon*...is a sadly divisive error. At best, it demonstrates a gross insensitivity to the real life situations of our Asian sisters and brothers."

Lorde told the organization that she would accept the honor if it made the "bold and necessary step of severing its connection to the play."

In contrast, Frank told *GCN* that he will

accept the award. "Lambda does extraordinarily good work," said the openly gay Massachusetts Democrat. "Punishing Lambda by boycotting the awards is exactly the kind of action that hurts the left and only benefits the right wing. I'm sure Jesse Helms will be delighted with this."

"People should be allowed to have their differences about *Miss Saigon*," continued Frank. "Some people say it's racist, I have other Asian friends who are not offended by it. But it's another thing to focus all your energies on this, and not on the larger issues."

In a related development, the Lesbian and Gay Community Services Center in New York, which had planned to hold a similar benefit featuring *Miss Saigon* in October, announced that the event would be cancelled. On March 18, the Center's Board of Directors voted unanimously to withdraw their support of *Miss Saigon*. The Center immediately ceased all ticket sales, and is now seeking release from their contract to purchase additional tickets.

The Center's director, Richard Burns, told *GCN* that among the reasons for the Board's decision were "concerns about racism and sexism in the show itself, and the damaging effect on community relations" that association with the show might bring. "We hope our decision fosters dialogue," said Burns. The Center had anticipated a net profit of \$30,000 from the benefit.

A volley of letters

Cameron Mackintosh's *Miss Saigon*, which premiered in London, has been the subject of heated debate in the United States, where it has yet to open. Last summer, controversy erupted around the casting of a white man, British actor Jonathan Pryce, as a Eurasian pimp in the U.S. production of the show. Actors' Equity told Mackintosh that he should offer the leading role to an Asian actor. Mackintosh cancelled the show rather than make any such compromise, and Actor's Equity eventually pared down its demands.

Continued on page 14

Quote of the week

"Tim [Burton] also directed *Beetlejuice* and *Batman*; I've noticed that after a director earns his first \$50 million, he usually makes a movie about how tough it is to be a sensitive soul. In real life, people are nasty to black people and gay people and people in wheelchairs, but Tim is only worried about the guys with big eyes and scissors popping out of their elbows. It's really an issue for our times."

—Libby Gelman-Waxner, a columnist for *Premiere*, in the magazine's March issue. Gelman-Waxner's comments refer to the recent film *Edward Scissorhands*, which was largely interpreted as a fable about societal outcasts.

ddC maker seeks FDA approval

NEW YORK — In an unexpected turnaround, Hoffmann-La Roche, which manufactures the experimental drug ddC, has stated that it will apply to the Food and Drug Administration (FDA) for approval of the drug. Company officials had previously indicated that they would not apply for ddC approval until they had more conclusive data about the effectiveness of the drug.

Activists recently called for a boycott of Hoffmann-La Roche products, and they claim that the early success of the action has contributed to Hoffmann-La Roche's agreement to apply for FDA approval. In particular, activists say, the drug company has been intimidated by physicians' increasing support for the boycott. Many doctors, they add, are refusing to prescribe Hoffmann-La Roche products except when necessary.

The boycott, which was organized by ACT UP, has also been endorsed by AIDS service organizations around the country.

Activists and doctors in support of the boycott have been demanding a program of expanded access drug trials for ddC. Such trials allow greater numbers of people to participate in drug testing.

Hoffmann-La Roche has not yet agreed to restructure its drug trial program. Activists said, however, that they thought the decision to apply for FDA approval was an indication that the boycott was having an effect.

"I do think there's a connection," said Karl Owens of ACT UP/New York. Owens said he thought the participation of physicians in the boycott was especially threatening to Hoffmann-La Roche. "No drug company wants to look like they're in an adversarial relationship with doctors," Owens told *GCN*. "They're a bad group not to have on your side."

Owens said he thinks activists and physicians are "making progress" with Hoffmann-La Roche, and intend to keep pressuring the company. "We haven't called off any boycott yet," he said. "I think we're doing well."

—Chris Nealon

AZT confiscated from activist

ORLANDO, Fla. — Without making any arrests, law enforcement officials recently raided the home of an AIDS activist who was giving away AZT here. According to the Associated Press, officials from the Florida Department of Law Enforcement (FDLE) confiscated about 25 bottles of AZT from Alfredo Martinez-Garcia on March 7.

Martinez-Garcia denied that he was distributing the drug. "I am not dispensing AZT," he said. "I am taking enough for myself, and what I can't consume I send to Africa." Officials said their informants told them that Martinez-Garcia was advising people to give up some of their AZT for those who couldn't afford it.

Officials have not yet charged Martinez-Garcia with any wrongdoing. "We are sympathetic to the plight of AIDS patients, and we don't want to limit the medication they receive," said FDLE's Doyle Jourdan. He added, however, that "we want to see it come from a legitimate, authorized medical source."

—Chris Nealon

Suit filed against Burroughs-Wellcome

WASHINGTON — A public interest group here has filed suit against Burroughs-Wellcome, the manufacturer of AZT. The group challenges the company's patent on the drug, and charges that AZT would be cheaper if other companies could market it.

Public Citizen, which filed suit March 19 on behalf of a group of people with AIDS

and AIDS service organizations, alleges that officials at Burroughs-Wellcome did not credit the outside research that led to approval of AZT. Because Burroughs-Wellcome has a patent for AZT, it also has exclusive rights to the sale of the drug.

According to the *New York Times*, AIDS service providers say that the price of AZT could be cut in half if Burroughs-Wellcome were to lose its exclusive rights. A year of AZT currently costs about \$3,000.

A Burroughs-Wellcome spokesperson said that worldwide sales of AZT last year reached \$287 million.

—Chris Nealon

Florida judge strikes down anti-gay adoption law

KEY WEST, Fla. — Gay rights advocates here won an important victory March 15 when a judge ruled that a law prohibiting gay people from adopting children was unconstitutional.

The case was first filed last May, when a gay man, Ed Seebol, brought suit against the state Department of Health and Rehabilitative Services. The agency had rejected Seebol's application for adoption based on a 1977 law that prohibits gay adoptive parenting.

According to the *Boston Globe*, Judge Ignatius Lester of the Monroe County District Court found that the statute violated Seebol's right to privacy and denied him equal protection under the law. Lester's decision only affects Monroe County, but the case can be cited in similar appeals throughout the state. The state's health services agency did not contest the suit in court.

"It's an important decision for the right of privacy in Florida, and, most importantly, it means my client...can adopt a child," said Seebol's lawyer, Lynn Waxman.

Seebol, executive director of AIDSHelp Inc. of Monroe County, said he hopes to adopt a child with disabilities or a child with AIDS.

"This favorable judgment will allow other qualified gays and lesbians to become adoptive parents," Seebol said in a written statement. "Everyone in the state gains by utilizing the full resources of all its citizens."

Andrea Palash, an attorney with National Gay Rights Advocates in San Francisco, praised the importance of the ruling at a time when many courts are taking a markedly conservative approach to law. "This [decision] signifies to me that there are jurists who are courageous enough and just enough to overturn the laws that are basically anachronistic," she said.

—Elizabeth Yukins

A kiss is just a kiss

LOS ANGELES — NBC has obviously failed to take lesbian ratings into account in planning for upcoming episodes of its TV series *L.A. Law*. The network recently announced that the show would not continue a romantic story line between two of its female characters.

In the Feb. 7 episode, C.J. Lamb and Abby Perkins, two women attorneys on the show, kissed after a date and made plans to "get together again." The kiss caused quite a stir among some members of the lesbian community.

"I almost died. Two women kissing—and liking it—on national television," said one *L.A. Law* fan. "You just know that lesbians across the nation will be pinned to their T.V. sets to see if the two actually get to sleep together."

To the dismay of many lesbian fans, *Newsday* reported that NBC spokesperson Sue Binford said the network does not plan to continue the story line. "We were not attempting to create a lesbian character in that episode," she said, adding, "It was much more of an attempt to add texture to C.J.'s character. It was a minor part of the overall story line."

According to the *Bay Area Reporter*, a San Francisco gay newspaper, David Kelly, the show's executive producer, said that although neither executives nor advertisers are fond of gay or lesbian themes, he had included the kissing scene without encountering any serious protest. Kelly added, however, "I think the next time you see [C.J.] in a sexual situation, it will be with a man."

—Elizabeth Yukins



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Controversy engulfs Boston lesbian bar

A group of women of color charge Indigo with racist practices; Indigo staff and management strongly disagree with the charges, saying the incidents cited were not about race

By Elizabeth Yukins

BOSTON—Whenever accusations of racism are levied against a women-oriented institution, reactions from lesbians often include anger, alarm, and dismay. In the case of the boycott recently called against Indigo, a local women's bar, many members of the lesbian community have felt another emotion: confusion.

The charges of racism in this case are far from clear-cut. Both the club and the boycott's organizers present compelling arguments, and their views on the cause of the boycott are disturbingly contradictory and complex.

NEWS ANALYSIS NEWS ANALYSIS NEWS ANALYSIS

Boycott called

The boycott, which began March 14, was organized by the Alliance of Massachusetts Asian Lesbians and Gay Men (AMALGM) and the Association For Right On Sisters (AFROS). Women members from each of the groups felt they were mistreated at Indigo.

In one case, a Black woman said she had been unjustly barred from the club because of a staff member's racial prejudices. In

another incident, a group of Asian-American women felt they were treated abusively by a door person and subjected to a racial slur as they were thrown out of the club.

Participants in the boycott told *GCN* that the purpose of the boycott is to express outrage at the insensitivity Indigo staff members have shown to women of color. Boycott organizers demand that Indigo institute a comprehensive anti-racist policy, include more women of color in its advertising and gallery showings, and take pro-active steps to increase the level of cultural and racial awareness among its staff members.

"We seek to raise the consciousness in the women's community about the racism that is coming from Indigo," said Nsoma Gomes, a member of AFROS. She told *GCN* that, "Indigo claims to represent all women, and that means they're supposed to be there for women of color, too. We say they're not doing that because there have been too many incidents of their treating women of color in a disrespectful fashion."

The Indigo staff, however, disputes charges of racism. Staff members told *GCN* that the boycott participants are angry about individual incidents in which people violated club rules and were reprimanded according to policy.

"The people who are doing this boycott are people who broke the rules," M'Liss Calzaretta, Indigo's assistant manager, told *GCN*. "We had the right to come down on

Continued on page 12

'Cops bash queers'



MARILYN HUMPHRIES

BOSTON—Shouting "End their careers, cops bash queers," approximately 40 demonstrators gathered outside a Boston police station March 15 to denounce police brutality against lesbians and gay men. Participants accused the police department of widespread homophobia and demanded that city officials implement an effective strategy for monitoring police misconduct.

The event was organized by Queer Nation/Boston as a follow up to a community forum on police brutality, at which over a dozen people described incidents of homophobic police violence. (See *GCN*, Feb. 11-17, 1991) Queer Nation's demands issued at the protest included: sensitivity training for all police officers; the immediate suspension of all officers involved with gay- and lesbian-bashings; and a meeting with the mayor and the police commissioner to discuss implementation of a civilian review board.

"The police department and the mayor are in bed together, and this has got to stop," said Tom Witkowski, a Queer Nation demonstrator. "We want the mayor and the city council to stand up to the police and get the bad cops off the street," he told *GCN*.

Initial police response to the demonstration was minimal, but tensions escalated when officers placed a baseball bat in a second story window of the police station. As activists stood under the window and chanted, "Not just in LA, it happens in Boston everyday," four plain-clothed officers stood behind the bat and laughed.

The police deputy superintendent, Bob Hayden, who was present at the demonstration, said he was unable to comment on why the bat was in the window. "The room [the bat was in] has all kinds of things that are pieces of evidence from crimes. It might have just been in the window anyway," he told *GCN*. "Whether or not somebody from here did something that was offensive, I don't know."

When asked if he would investigate the incident and possibly take punitive action against the offending officers, Hayden responded, "I'll probably go up later and decide whether or not something did happen. If it was a mistake, I'll treat it as such. If it was malicious, I'll probably talk to the [people] and get a sense of why the thing was put there." Hayden said that he didn't foresee any reprimands or punishments.

Protesters said that the bat was not in the window when the event started, and that officers had intentionally put the bat there to make a statement to the demonstrators.

"Even the command staff is out of control," said Queer Nation's Michael Cronin, responding to Hayden's non-committal reaction to the bat incident. "They can get away with anything and they know it," he said.

Cronin is currently involved with a Freedom of Information request filed by the Greater Boston Lesbian and Gay Political Alliance. The Alliance is seeking access to all complaints filed against the police department over the past 10 years. They are also requesting the results of any investigations that have been conducted.

—Elizabeth Yukins



DAVID MORRIS



DAVID MORRIS

Gay and lesbian march draws 28,000 in Texas

AUSTIN, Texas—In a historic event, some 28,000 lesbians and gay men marched on the Texas capitol, March 17. It was the largest group ever to march on the capitol, breaking the previous record of 20,000 set two years ago by a similar lesbian and gay rights march. (See *GCN*, Vol. 16, No. 41.)

Speakers at the event included Urvashi Vaid, executive director of the National Gay and Lesbian Task Force, and newly-elected state Rep. Glen Maxey.

In her keynote address, Vaid quoted Martin Luther King, Jr., saying, "Peace is not the absence of war, but the presence of justice." Vaid told the wildly cheering crowd that, "There is no justice in a nation that has benefitted from the valor of tens of thousands of gay and lesbian soldiers in the Persian Gulf, but which will kick those same people out of the armed forces if they dare acknowledge who they are."

"When two days of bombing in the Gulf would have paid for the entire AIDS budget," said Vaid, "there is no peace or justice for us."

In a brief speech, Maxey, the first openly gay elected official in the Southwest, said that straight legislators who feel uncomfortable with his gayness will "just have to get used to it." He told the audience that the district he represents, which includes the state capitol, is now "our district." During Maxey's speech, shouts of "Liberate, don't assimilate," could be heard.

One group of dissenters within the march defied both march organizers and police by staging an AIDS die-in in front of the capitol. Police forced the die-in participants out of the street and onto the capitol grounds, but made no arrests.

—David Morris

Colorado activists implicated in arson

A protest at a church coincides with a fire in the building

By Chris Nealon

BOULDER, Colo.—Lesbian and gay activists have found themselves accused of arson here, as local officials investigate a fire that started while activists were protesting inside and outside a church. Queer Cosmos, a local direct-action group, was holding a demonstration outside the First Presbyterian Church March 17 to protest the dismissal of a lesbian church volunteer. Although police and fire officials have not charged activists with setting the fire, protesters say that local press coverage is strongly implying that they are to blame.

According to fire officials, the blaze started in a second-story Sunday school classroom just before the church's 9:30 service, and burned a three-foot square area. About 300 people were forced to evacuate the building.

At the same time, Queer Cosmos members had gathered outside the church, and about 25 members were inside, disrupting the service. Activists were objecting to the dismissal of Carolyn Val-Schmidt, who volunteered as the director of one of the church's choirs. Val-Schmidt was told she could no longer work at the church after she told people there that she is a lesbian.

"As soon as protesters arrived, so did a fire truck," said Rob Givier of Queer Cosmos. Unfortunately, he added, the coincidence of the two events convinced many evacuating

churchgoers that activists had started the fire.

Givier told *GCN* that he doubted anyone in Queer Cosmos had set fire to the church. "It's a real frame-up or someone hasn't come forward in our group," he said.

Kat Morgan, another Queer Cosmos member, said that the group held an emergency meeting March 19 to plan a response to allegations that it was involved in starting the fire. Morgan told *GCN* that the group was producing a public statement condemning the fire in the church, and condemning the tactic of arson in general. She also said that activists also planned to protest at the church again on Sunday, March 24, in order to focus attention once again on Val-Schmidt's dismissal.

Morgan added that certain developments since the fire have made activists especially angry. First, she said, media coverage of the fire has been hostile to Queer Cosmos. "Basically, we're still being accused of arson in the papers," said Morgan. "We wonder why the press is calling us 'suspects' when no one [from the police or fire departments] has even called to question us," she said.

Also upsetting, Morgan said, is that city officials may be planning to investigate the fire at the church as a hate crime. The prospect of such an investigation is particularly offensive, she said, because under Colorado's Ethnic Intimidation Act, Continued on page 14

COMMUNITY VOICES

GCN JOB OPENINGS

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All letters and "Speaking Out" contributions must be TYPED and DOUBLE-SPACED. Letters can be NO LONGER THAN TWO PAGES. "Speaking Out" contributions can be NO LONGER THAN FOUR PAGES and require a short (one to two sentence) biographical note about the author for inclusion at the end of the article.

Because GCN wishes to encourage dialogue and a diverse representation of perspectives on the letters pages, printing of "Speaking Out" contributions received from authors who have had other "Speaking Outs" appear in GCN recently may be postponed temporarily. For editing purposes, it is helpful to be able to contact you easily -- please enclose your name, address, and daytime phone number with your letter or article. Thanks.

The opinions expressed in "Speaking Out" contributions are those of the author and are not intended to represent the views of the GCN staff, Board or membership.

Still make me cry

Dear GCN:

We are writing to clarify some inaccuracies in an article about our band, the Red Hot Vulvas, in *GCN* last week. We are glad to receive such positive feedback, but feel we must point out that three of the six members of our band are straight (and quite comfortable with it). Also, our synth player, a straight man, was not mentioned in the article.

We believe that this exciting diversity is important to our vulva-ness, and to our audiences, which were not as reported all lesbians or gay men, but a happy, sexy mixture.

Our goal is to bring all types of people together in a fun yet politically charged atmosphere. Being a strong feminist woman does not preclude wanting to fuck men, or making fun of them, as evidenced in our sadly misquoted tour-de-force "I Hate You" (sung to an ex-lover), whose chorus we submit in its glorious entirety: "You fucked me over/You shithead, you scumbag, you worm/I hate you and want you to die/I hate you I hate you I hate you my darling/But why do you still make me cry?"

The Red Hot Vulvas
Boston, Mass.

The cost of a ticket

Dear GCN:

Congratulations to the Gay Men's Choruses of Boston, Denver and Washington, DC and everyone involved in presenting us with a heartwarming "family" musical extravaganza at Symphony Hall on March 9, 1991. The very diverse individuality of the selections and choruses was evident and all told made for a unique, memorable evening. Of course the combined choruses was the highlight, but that was to be expected. All three directors: R. Barney (Boston); J. Harmes (Denver); and J. Halloway (Washington) really extended themselves. It would be impossible and unfair to single out a particular selection, director or chorus.

What was disturbing was the fact that a gay concert of this magnitude did not "sell out" Symphony Hall. On Gay Pride Day literally hundreds of thousands come out to celebrate their gayness or their support of gays. Apparently they are not getting the message "It's your very own chorus, so support it." I'm aware that if the program was all gungho American songs that everyone relates to, that the turnout would be better. However, what is wrong with diversification, getting a learning experience and acquiring some culture. Even in this economical slump most can afford the price of admission to support and escalate our cause against discrimination, gay-bashing, and retaining equality. Something is wrong somewhere—or we're not out of the closet—yet.

J.B.
East Boston, Mass.

Looking for assistance

Dear GCN:

I am proud to announce that the Seventh Circuit Court of Appeals recently overturned a district court decision regarding the treatment of transsexualism. The Court of Appeals held that prison officials at the Federal Correctional Institution in Oxford, Wisconsin systematically denied any form of treatment for transsexualism, a violation of the Eighth Amendment to the United States Constitution. Thus, the district court decision was reversed and remanded.

Presumably, this case will be set in for trial in the U.S. District Court in Madison, Wisconsin. The location alone is a strong indication that the case will be presented before a biased and anti-gay jury. This alone is a big obstacle especially when coupled with a prisoner proceeding pro se.

In light of these facts, if there is any individual or organization that can provide legal assistance or representation or expert witnesses and summons, such would be greatly appreciated.

Anyone wanting a copy of the decision may contact me or the Court of Appeals. The case is *Farmer v. Haas, et al.*, No. 90-1088.

I look forward to hearing from you.

Dee Farmer
23288-037
P.O. Box 4000
Springfield, MO 65808

I would give up mine for a sister

Dear GCN:

I have a request for a gay friend who I met while here, who has since been transferred to Fort Pillow and forced to check in for his/her

Gay Community News is produced by a collective dedicated to providing coverage of events and news in the interest of gay and lesbian liberation. The collective consists of a paid staff of ten, a general membership of volunteers, and a board of directors elected by the membership.

Opinions reflected in "editorials" represent the views of the paid staff collective. Signed letters and columns represent the views and opinions of the authors only. We encourage all readers to send us comments, criticism, and information, and to volunteer and become members.

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Tales from the unemployment office

By Nina Boal

I want to address what has become of the tattered "safety net," specifically from my own experience.

My teaching position in the Baltimore school system was eliminated last June. In September, I was placed in a situation where the working condition were so abysmal that I suffered physical and mental symptoms. My doctor got me a health leave. In vain, I tried to get placed either back in my old position or else in a different position. Finally, I was forced to submit my resignation and join the swelling ranks of the unemployed.

I've dealt with unemployment offices before, as well as once having collected food stamps. But most people, of all socio-economic backgrounds have heard that a person must make his/her way through life by his/her own efforts. Many of us have stared at "able-bodied" individuals using Food Stamps in front of us in the grocery line. We want to check to see if they use "our" hard-earned tax dollars to buy steak and caviar. We might also stare at the person in front of us in the bank line, cashing an unemployment check. This ideology becomes significant later on in my story.

I had quit my last job and believed myself to be ineligible for unemployment. So I found another job. It was with a courier service. Technically, the courier drivers were "independent contractors" using our own automobile and being paid commissions for packages delivered. At that time, this technicality didn't matter. What mattered was rejoining the ranks of "working taxpayers" rather than the unemployed. But business was bad and work was slow. I earned between \$10 and \$30 a week. So finally, I had to go and take my chances with unemployment.

When the long line finally got to me, I explained that I worked part-time for a courier company. The people told me simply that I had to report the income I made (which was far less than the calculated benefit I would be receiving). I also was scheduled to see a claims examiner about having quit the Baltimore schools.

Most laid-off workers get unemployment

automatically as long as they've earned enough wages in the "base period," even if they held several jobs during that time. But if you quit or get fired, you have to see a claims examiner who will determine whether you "quit without good cause" or were "discharged for misconduct." If the decision goes against you, some states (Maryland included) invoke a "penalty" waiting period of 2-3 months. Other states simply disqualify you and you have to go get a job without benefits. But the examiner I saw decided in my favor and said I had quit for medical reasons "attributable to the job." She also called up the courier company to determine that I did work part-time with them.

So I started getting partial benefits. Even getting regular unemployment checks can be grating. There are countless warnings about "lying" to get benefits. You have to report the places you looked for work (name, address, phone number, etc.) and these places might be checked to see if you really went there to apply. You have to indicate that you are "willing to work" and didn't "refuse a job offer." Personally, I haven't had any job offers to refuse. In most states, you have to be "able to work" which means you can't get sick or hospitalized—if they find out, they cut you off. Going to school can be another terrible "no-no" which can get you cut off.

At any rate, I pavement-pounded and also sent out resumes, but no luck. Then the courier company gave me a lay-off notice because work was so incredibly slow. At least I still had my benefits. Or so I thought.

I got a notice to report to the unemployment office. When I got there, a different claims examiner told me I was ineligible and they were cutting off my benefits. I had been "overpaid." This was not connected to the fact that I had been forced to resign from the school system. No, the examiner informed me that during the time I worked for the courier company, I had been "self-employed" and was therefore being denied six weeks of benefits. I was aghast. I never thought that working part-time (because of the economy) for a courier company, all the while looking for a full-time job which I would have been happy to begin immediately if offered, would constitute

"self-employment." So now I am supposed to pay them the money back (about \$1200). I showed the claims examiner the layoff notice from the courier company. She told me I have to continue filing for benefits for six weeks—but I won't be getting anything, I'll be "paying back" the denied benefits. Needless to say, I immediately filed an appeal, but the examiner said it takes two to four weeks until the appeal hearing. Since then, I've also contracted Legal Aid to help me. If the appeals official decides I was actually eligible, then I'll get back checks.

I don't know how to convey how degrading it is to be told that you have been paid benefits you "don't deserve." The implication was that I had deliberately lied on the claims forms. I walked out of there feeling as though I must have committed a terrible crime against the hard-working taxpayers of our society.

With no income and still unemployed, I immediately went to our Department of Social Services office to apply for benefits from them. However, the caseworker I got at Social Services was very sympathetic. I want to emphasize that many people who work in social benefits offices are genuinely concerned about the people they see. But once more, the "system" stepped in. I was told that the only thing I can get is food stamps. I can't get a Social Services grant because I was denied unemployment, and a new law says that people who are penalized or denied unemployment are also denied Social Services grants. (Legal Aid told me that this applies both to General Assistance and Aid to Dependent Children.) Even though I have no income, it's all part of the "penalty" for supposedly not complying with the Unemployment regulations.

So I am now waiting for my Food Stamps to come through. Now I can join the grocery line and people can look at me to see if I buy steak and caviar. I am supposed to get my unemployment benefits resumed in April, unless they think up some other reason to deny them; then I'll be making too much to continue the food stamps. Who knows, maybe a job might even turn up.

My unemployment tale isn't the most horrifying, by far. I've heard far worse in the

various unemployment/Social Services waiting rooms. A woman who had just given birth had her unemployment cut off because she "wasn't able to work." A man was leaning over the reception desk. An examiner was explaining that in his case, he wouldn't get anything; he would have to go out and "earn 10 times your weekly benefit amount."

Another man had been fired for inexperience (he showed me the letter from his employer) and had been denied 10 weeks for "misconduct." His appeals hearing is coming up soon. I can only imagine what it must be like for a person with AIDS to try and get benefits. A gay man with AIDS was recently fired and denied unemployment benefits. He got a lawyer and sued his employer. It turned out that he had been fired to save the employer the cost of his health insurance. He was able to get his job back with back pay.

I do have some resources that others don't have, and these resources will keep me from the ranks of the homeless. I have parents who are willing to lend me rent and other money to tide me over during my "penalty." Fortunately, the very-helpful Social Services worker explained that these loans don't count as "income" as long as the checks are directly made out to the landlord or whoever. I also have an education such that when I do get a job, it will be at a higher salary than many can get. I have my basic health; the benefits given to those too disabled or sick to work are abysmally low, and I've heard even more nightmarish tales about SSI benefits.

At any rate, we need to be aware of how thin the "safety net" has become recently, and to try and take steps to alleviate this. This is a gay issue, as much as it is a Black, White, women's, men's or whoever. As one unemployed woman said recently in a newspaper interview: "This country has enough money to restore the Emir of Kuwait to his throne. Don't we have enough money to help the unemployed here at home?"

Nina Boal is a Lesbian and a former mathematics teacher now confronting social and economic issues that can affect anyone.

SAFER SEX AND DRUG USE GUIDELINES

GCN offers these guidelines for all of us who are making decisions about sex and drug use in the midst of the AIDS epidemic.

HIV is a virus widely thought to be a cause of AIDS. The highest concentrations of HIV are found in blood and semen. So it's important to avoid any way in which HIV-infected blood or semen can get from one person's body into another person's bloodstream.

- Fucking (anal and vaginal) without a condom and sharing needles account for almost all the documented cases of HIV transmission.
- Oral sex without a condom or dental dam accounts for a very few documented cases of HIV transmission.
- Other ways of transmitting HIV that have not been documented but which could be theoretically risky include: fisting, finger fucking, rimming, deep kissing, sharing uncleaned dildos. The theory here is that any way HIV-infected bodily fluids get from one person into another involves risk. For example, HIV could be transmitted if a person with a cut on their hand fisted their partner and caused bleeding in their rectum or vagina.

HOW TO PLAY SAFER

Only you can decide what risks you are willing to take. Some people use safer sex practices with all their partners. Other people make decisions about the risks they are willing to take based on their own and their partners' sexual and drug use history and/or HIV status. People also make decisions based on how comfortable they feel negotiating safer sex in any particular situation. If you and your partner have not talked about past practices and/or HIV status, don't make assumptions. (For example, many lesbians have had unprotected intercourse with a man in the last ten years.)

- Use a condom when fucking. On the condoms, use water-based lubricants like KY. Oil-based lubricants like Crisco, Vaseline, and baby oil may make condoms break.
- Use a condom when sucking dick if your partner is going to come in your mouth. If HIV-infected cum or pre-cum gets in your mouth, it may get in your bloodstream through cuts in your gums or sores in your mouth.
- Use dental dams (latex squares) when going down on a woman if she is having her period or has a vaginal infection. Menstrual blood and secretions from vaginal infections have more HIV than healthy vaginal secretions or urine. No information has been gathered about the concentration of HIV in "female ejaculate."
- Use latex gloves for fisting or finger-fucking if you have any sores or cuts on your hands.
- Keep semen and blood (including menstrual blood and blood drawn from piercing, cutting or shaving) out of your vagina, anus, mouth, or break in your skin.
- If you share dildos, vibrators or other sex toys, use a new condom each time, or clean toys with hydrogen peroxide or soap and water.
- Alternative insemination may put you at risk. Discuss this risk with potential donors or sperm banks.
- Massage, hugging, dirty talk, role-playing, masturbation (solo, with a partner, in a group) and other activities that don't let blood or semen into your bloodstream are safe.
- Alcohol, poppers or other drugs may lower your ability to make good decisions. Many people have reported that they have been unable to maintain safer sex practices after getting high.
- Good nutrition, lots of rest, exercise and nonabuse of alcohol and other drugs may help you fight all illnesses, including AIDS.

INTRAVENOUS DRUG USE

- Don't share works (needles, syringes, droppers, spoons, cottons or cookers).
- If you must share or re-use works, clean them before and after each injection as follows: dip needle and works into bleach, draw up and release three times, dip needle and works into fresh water, draw up and release three times. In an emergency, rubbing alcohol or vodka can be used instead of bleach. Or you can boil works that aren't plastic in water for at least 15 minutes. (Use a fresh solution each time you clean your works.)

RESOURCE NUMBERS

- National AIDS Hotline: 1 (800) 342-7514
- AIDS Action Committee (AAC) Boston: 1 (800) 235-2331
- Latino AIDS Hotline (bilingual), Boston: (617) 262-7248
- AIDS Action Committee (AAC) IV Drug Use Taskforce, Boston: (617) 437-4200
- Gay Men's Health Crisis (GMHC), New York: (212) 807-6655
- National Minority AIDS Council (NMAC), Washington, D.C.: (202) 544-1076
- Women's AIDS Network, San Francisco: (415) 864-4376

safety. Bryan who uses the name of Candy and I became very close friends while celling together here and this prison has made her very lonely and depressed.

Candy very much enjoyed GCN and I told her I'd write to see if she could receive a copy while at Fort Pillow, especially to help with the loneliness of only herself in/on check-in stats... As much as I have very much enjoyed GCN, keeping in touch with the happenings of the free world and all the knowledge I've received from same, I'd give up my subscription for my friend who is so much more in need of such at this time.

Besides, after nearly nine years of my incarceration it looks as if I will not be granted parole, due to still not being able to arrange a parole plan. I've been informed, with out such Feb. 27, I will again be denied until next year. Maybe by then after nearly four years of trying to arrange such, I'll have something to present the board and will make it.

At times I want to just give it up, I just feel I want to do another 13 years required to flatten this 35-year sentence. But without a parole plan before then... I guess I'll just have to continue trying.

So, as much as I'd really like to continue receiving the GCN, it may just be a waste on someone who just may never get out. And right now, my friend and sister Candy needs a subscription more than I.

I love you all and especially appreciate your continual commitment to the gay, lesbian, TV-TS and other prisoners.

Thanks.

In sisterly love,
Crystal Dawn Boyd
Nashville, Tenn.

Proud of who I am

Dear GCN:

This is response to your letter "Prisoners: let's take care of each other" (Vol. 18, No. 32).

Of course I could be wrong, but this sounds to me more like a coming out admission instead of a plausible suggestion of how others should cope with imprisonment. Or the author's way of ventilating his personal woes.

It certainly is enlightening to find out there

PROMO HOMOS

The GCN Promotions Department desperately needs a volunteer to help send out weekly renewal notices to our subscribers. If you can spare a couple of hours a week, please call Lenny at 426-4469.

OBITUARIES



Dick Howard

BOSTON—"I am a beautiful man inside and out, worthy of my recovery, a born-again human being, and a gay man." These words were proudly spoken at thousands of 12-step program meetings by Dick Howard, who died suddenly Feb. 15 of a pulmonary embolism. He was 55.

Dick was well-known and well-loved locally as one of the most inspiring success stories of the recovery programs. "He had transformed himself from a self-abusing, self-hating, friendless man to one who ended his life having hundreds of deep friendships and, most importantly, a deep friendship with himself," said his friend Malkah B. Feldman.

Dick came to Boston from Portland, Maine. Estranged from his family, he spent the first four decades of his life on a course of self-destruction and self-hate. After he came to Boston about 15 years ago, he joined Alcoholics Anonymous and began to change his life through 12-step programs.

Since 1977, Dick worked as a guard at the faculty entrance to the Widener Library at Harvard. He helped out on holidays at homeless shelters and old age homes. He participated in the annual AIDS Action Committee fundraising walk, proclaiming, "I'm a registered walker on the road to recovery." He was also a member of Dignity Boston, the organization for gay/lesbian/bisexual Catholics.

While Dick's story of his dramatic recovery from addiction and isolation inspired many others in his 12-step programs, he affected people even more powerfully through his actions. Malkah B. Feldman experienced Dick as hundreds of other people experienced him: "He wasn't just an example, he gave and gave. He was at my first meeting. There was a little strangeness to him, I was afraid of him, yet he took me right in and gave me love. We come from places where we didn't have someone to love us as we are with no conditions whatsoever. And Dick would always zero in on the people who were hurting the most."

Dick would warmly greet acquaintances and strangers he passed on the street with phrases such as "Recovery is awesome." Dick was always free with his emotions, from crying to laughter. He would often get everyone around him filled with his joyous energy, and then say in his lovely Maine accent, "Wasn't that wonderful to laugh!"

At Dignity Boston, Dick often served as a greeter. "You'd always know when Dick was at the door because everybody got a big hug and a big hello. He was truly glad to see you, glad to be there, and he made you feel glad to be there too," said Dignity's Al Petras.

Anyone who met Dick was soon caught up in his enthusiasm for the local professional and Harvard sports teams. A good friend who often attended the games with Dick said, "At games, Dick would only yell positive things at the players. He would make friends with everyone sitting near him. Dick had no labels, he accepted everyone as they were. Sports taught him to be a team player. He played his part and didn't control others. He was definitely part of the team in many communities."

Dick considered it a privilege to work at Harvard, but he also courageously wore his "It's Not Anti-Harvard to Be Pro-Union" button every day of the AFSCME union drive. He was also a regular at the Harvard Square restaurant "One Potato, Two Potato." On his last birthday, the staff there surprised him by arranging for a chorus of children to sing "Happy Birthday."

The shocking news of Dick's death spread quickly to hundreds of his friends and admirers, many of whom pitched in to locate his family and make arrangements. Said Al Petras, "Dick was brought to his final resting place by the community he so loved. It is a community act of love." Funeral services were held by Dignity at St. John the Evangelist Church in Boston February 20.

As Dick's program buddy, Elianna, stated, "He gave of himself freely yet he made us

feel that we were doing him a favor just by being ourselves. The Red Sox have surely lost their biggest fan and we have lost a true friend."



Sam Caponi Deaderick

SEATLLE—Sam Caponi Deaderick died of a heart attack on February 2. He was 41.

Some people make a difference in the world, and Sam Deaderick was one of them.

Sam was an early enlistee in the gay rights movement, a radical activist, writer and thinker, and a free-speech advocate to the day he died. In his last months he wrote voluminously about the U.S. war drive in the Mideast, the disaster it portended at home and abroad and what might be done by antiwar activists to end it.

Sam joined the Gay Liberation Front (GLF) in Portland, Oregon in 1970. It was with the GLF that he first gained notice as a movement writer and editor.

In 1973, after moving to Seattle, Sam became a mainstay at the Seattle Counseling Service for Sexual Minorities. The following year he helped organize the Union of Sexual Minorities, an anti-capitalist lesbian/gay group that was key in shaping Seattle's gay community into a political force. Sam also helped organize support for Seattle's groundbreaking Fair Employment Practices and Open Housing Ordinance, and he spoke out against police brutality in lesbian/gay communities and the communities of people of color.

Sam joined the Freedom Socialist Party (FSP) in 1974 and made his mark there as a theorist and educator. He became an editor of the *Freedom Socialist* newspaper and co-authored the remarkable series, "Gay Resistance: The Hidden History," which ran in the *FS* from the fall of 1978 to the spring of 1980.

Although Sam left the FSP in 1983, he remained a friend of the party. In 1984, when the FSP and nine individuals were sued by ex-FSP member Richard Snedigar for return of a donation, Sam was named as one of the defendants. As an ex-member, he could have removed himself from the case, but he declined and stood proudly as a Freeway Hall Case defendant to the end.

Sam stayed politically active, writing occasionally for the *Freedom Socialist*, attending demonstrations and acting as a consultant to friends in ACT UP. He was

(l-r) Ignacio Alvarez and John Kyper

also known to ghostwrite a speech now and then; more than one successful movement orator has afterward thanked Sam for providing the verbal matches that helped set the barn ablaze.

Sam was a political man, but not in any narrow sense of the word. He was a radical who loved the good life: good books, opera, jazz, a little gutbucket blues and his beloved Mozart. He was a chess aficionado and played in tournaments with some success from Portland to Vancouver, B.C. And he loved nothing better than to sit with friends around his kitchen table and talk on any subject into the wee hours.

Sam was loved and will be missed. He will be missed for his political integrity, his generosity in friendship, his charm and his

sheer sense of outrageous fun. Sam was a great one for tweaking low men in high places: pompous, flatulent politicians (both Democrats and Republicans), and every kind of hypocrite, bigot and phony.

A visitation and memorial service for his family, close friends and co-workers was held Feb. 6 at the Butterworth-Manning-Ashmore Funeral Home. Sam is survived by his father Henry; sisters Shelby Fryman and Louise Lavey; and brothers Clark, Tony and David. A community memorial meeting for Sam was held March 2 at New Freeway Hall in Seattle.

Contributions in Sam's memory can be made to the Freeway Hall Case Defense Committee 5018 Rainier Ave. S. Seattle, WA 98118.

—Doug Barnes

Craig Rowland

BOSTON—After nine years of living with AIDS, writer Craig Rowland died of complications from the disease Jan 31. He was 42.

Born in Pittsfield and reared in Williamstown, Mass., Rowland received both a B.S. in Journalism (1971) and an M.S. in Rehabilitation Counseling (1976) from Boston University, preparing himself for a career that seems always to have reflected a double focus—writing and medicine.

He wrote technical articles for the Massachusetts Department of Mental Health and he practiced psychotherapy in Boston. From 1977 to 1979 he worked with people with developmental disabilities.

By 1980, Rowland was editing *Upfront America*, a leading gay newspaper in Houston, where he then lived, and serving as a contributing editor to *Blueboy Inc.*, a national magazine.

While still in Texas, Rowland was a scientific-publications editor for the Department of Cancer Prevention at the University of Texas, and a newsletter editor for State Rep. Debra Danburg.

By 1983, he was in New York City, serving as a communications specialist for the Office of Cancer Communications at the Memorial Sloan-Kettering Cancer Center; there he also wrote for *Medicine in the News*. In January 1990 Rowland returned to Boston.

Until recently, articles by Rowland—often on arts and entertainment—could be found in numerous national gay publications, prominent among them the *Advocate*, the *New York Native* and *Boston After Dark*.

AIDS increasingly became Rowland's topic. His personal-experience pieces on the subject are included in two anthologies: *The Sourcebook on Lesbian/Gay Health Care*, edited by Michael Shernoff and William A. Scott, 1988; and *Personal Dispatches: Writers Confront AIDS*, edited by John Preston for St. Martin's Press in 1988. Furthermore, Rowland figures prominently as a character in his friend Paul Monette's celebrated AIDS memoir, *Borrowed Time*.

In the St. Martin's Press anthology, Rowland spoke of his need to be "centrally involved in [his] own case." One request Rowland made—not to spend his last hours in a hospital—was respected, and he died in his apartment in Boston's South End surrounded by members of his family and friends.

He is survived by his mother, Gloria and stepfather, William Rowland, his sister Susan and her family; his brother Peter, and many loving friends around the world.

Following Rowland's wishes, no funeral was held. The Public Relations and Development Offices at Boston's new Fenway Community Health Center were named, at the request of a donor, in honor of Craig Rowland Feb. 20. A memorial service is being planned for April.

—Rudy Kikel

Greg Griggs

[The following is an excerpt from a eulogy delivered at a memorial service held for Greg on Feb. 16]

As the Spanish philosopher Miguel De Unamuno put it, after our birth, there is only one act in our lives which can never be repeated. That is the experience of death.

On Saturday, February 2, Greg Griggs, our friend and one of the most admired people in the SM community, passed beyond the edge, beyond the veil. Greg now knows what it means to die.

We must face the loss not only of Greg, but of a part of ourselves. Life is a web of relationships stretched out over time. People we know and have lived with, people we have loved and are close to, even people with whom we have been angry become a part of our history, and a part of our identity. When they die, a part of us dies.

What we must come to terms with is our

shock, our outrage, and if we are honest, our fear at the fact that Greg Griggs died so young. He was only 43. Not, to be sure, the youngest among us to die, but still someone who died long before his appointed "three-score years and 10."

Greg lived the kind of life that dealt with the understanding of being human, being able to know the depth of emotions, and the complexity and fragility of life.

The search for the perfect boy-bottom is over for Greg, but the search for truth and friendship is carried on through all of us. Greg crossed all lines and could speak with anyone, on any subject, at any time. The petty bickering that surround the Leather/SM society always disturbed him. "Master G" tried with great success to bridge many a gap. He contributed back to the community through various clubs, like Mike's Men; NLA and Thunderhead. The computer bulletin boards, such as Doug's Den and Eagles Nest, as well as others all benefitted from his active and lively participation.

He once told me "We are a small and diverse minority—we shouldn't be finding ways to either disqualify or cancel out anyone interested in Leather." "Master G" also believed that men and women should share the lifestyle together, exchange ideas and relate common denominators of Leather and SM, not walk away from each other because of one's gender.

The question "What can I do?" has been uttered frequently since hearing the horrible news of Greg's death. May I be bold enough to suggest "To put down our suspicions, anger and petty jealousies and instead pick up or reach out to a new person, or to someone with whom we haven't had a civil word in a long time—he or she may just be the one to fill the void left by Greg's passing." If we could just be a little more tolerant, Greg Griggs could live on in our hearts, as well as in our actions, forever.

—Dave Sullivan



Tony Reyes

NEW YORK—Tony Reyes died of AIDS, Jan. 29. He was 46. A memorial service was held in New York. Tony was a member of the Gay Veterans Association (GVA) of New York. He generously gave of his time to both veterans and gay rights causes, marching in Washington, New York, and Boston. He also assisted with the GVA's program to feed homeless people. He made many friends in New York and Boston, including close friends Warren Patterson, Bill Newton and Mike Markowski.

Tony was a great joy to know; he was a dedicated brother to the community, and would volunteer to help any community cause. His energetic and dynamic personality will be missed by all who knew him. It was my distinct privilege to have him as a special friend.

—Steve Burke

OBITUARY POLICY

GCN encourages anyone who would like to submit obituaries for publication to do so. We ask that obituaries be typed, double-spaced, and limited to 500 words, if possible. Include a photograph, if available. We offer writing assistance upon request. Contact the News department if you have any questions or would like to make a submission.

BOOKS 'N' STUFF

Pleasure out of context

Famous for doing nothing, Stephen Tennant led a fascinatingly empty life



Above: Steven Tennant as Prince Charming, 1927
(l) Stephen, early teens

(never mind lesbian- or gay-run small presses) are generally overlooked. And many times when gay titles are reviewed they are assigned to people who are homophobic or otherwise unsuited for the job.

That is why it was such a surprise that Philip Hoare's *Serious Pleasures: The Life of Stephen Tennant*, a biography of one of England's most screamingly queer eccentrics, was reviewed recently by the *Boston Globe* and the *New York Times*. The prominent notices were written by Quentin Crisp and John Waters, respectively. But what seemed at first glance to be a breakthrough, is, upon closer examination, a little more problematic.

Both *Serious Pleasures* and the coverage it has received raise many questions: about the politics of reviewing; how literary and social history is examined and analyzed; who is worthy of notice when literary and social history is written; and how to deal with placing historical figures in a contemporary context.

These questions are made all the more difficult to answer when dealing with a subject as seemingly contradictory as Stephan Tennant. As a young boy in a wealthy, aristocratic English family, Tennant and his brothers were asked by their father, Lord Glenconner, what they wanted to become as they grew older. While siblings Christopher and David opted for the mundane roles of businessman and engineer, Stephen responded with great sincerity: "I want to be a great beauty, Sir." Stephen Tennant spent the bulk of his life as a self proclaimed (and to a large degree publicly accepted), professional beauty, aesthete, raconteur, brazen homosexual and friend to nearly everyone in the arts.

Born in 1906, he was a precocious child, doted on by his mother and nurse. He thoroughly enjoyed all of the attention he received and the privileges that his class and family background provided. Part of the British upper crust's response to the devastation of the first world war was the emergence of the "bright young things"—a frivolous, fun-loving set who made headlines with their parties and social exploits. Stephen was perhaps the epitome of this trend and shocked the multitudes with such affectations as powdering his hair with gold dust and appearing in drag (or at least extraordinarily *outré* ensembles) at important functions and parties. He was well connected, witty, artistic and loved being the center of whatever social life swirled about him.

Through these activities, he played an
Continued on 11



Serious Pleasures: The Life of Stephen Tennant
Philip Hoare
Viking Penguin, New York
463 pages, cloth. \$29.95

Reviewed by Michael Bronski

One of the major problems of selling and promoting books with gay topics or subject matter is being able to reach a broad audience. While the gay press is generally willing to review most gay-themed books, it is rare that more mainstream publications will even write about or notice volumes that are deemed "too marginal" or pertaining to "special interest" groups.

There are exceptions, however. Alan Hollinghurst's *The Swimming Pool Library* was singled out for its literary merit and tony style; Toni Morrison is too important now for white critics to ignore; May Sarton's *The Education of Harriet Hatfield* is reviewed but with scant mention of the book's pervasive lesbianism. But for the most part, gay-interest titles from major publishing houses



Lisa Lyon, 1981

Lisa Lyon re-released

Bodybuilder/performance artist's Mapplethorpe portfolio takes on new meanings for the '90s

Lady: Lisa Lyon

Photographs by Robert Mapplethorpe
St. Martin's Press, New York, reissued 1991.
\$24.95 oversize, 128pp.

Reviewed by Sue Hyde

The first pictures I ever saw by Robert Mapplethorpe were black and white pictures of Lisa Lyon, a California body builder/performance artist. I remember puzzling over my fascination—was it the Lyon body and face or the Mapplethorpe style and art that captured me? The six pictures in a 1980 issue of *Artforum* that had transfixed me were later included in a book called *Lady: Lisa Lyon* by Robert Mapplethorpe. *Lady* was first released in 1983, pre-Helmsian uproar, pre-AIDS death, pre-notoriety, and pre-national fame/shame. *Lady* is re-issued for our '90s contemplations of bodies, mortality, morality and sex/gender politics.

Despite its stupid title, *Lady* is great stuff for any queer's coffee table. No need to worry about it fading into the formica. Just put it out and people will pick it up. The cover picture of Lyon flexing in the bustier and the veiled picture hat guarantee that. In 111 photos, we are delighted by the perfectly muscled Lyon body, caught and held still for us, mid-pose and mid-routine of the body builder/artist. Over half the pictures are nude or nearly so. We get Lyon on the rocks, Lyon in the waves, Lyon stretching, Lyon stripping, Lyon dancing, Lyon snorkeling, Lyon covered with graphite, then with mud.

Lisa Lyon has sculpted her body, but has not made a body of sharply cut, deeply etched muscles, all angles and definition. Hers is not the body of an anatomy text or a muscle mag, bulging with insertions, bursting with fibers. Rather Lyon is the

dancehall girl whose bicep shocks as she neatens hair at the nape of her neck. Lyon is the fashion model whose back and chest peep through the cocktail dress as bands of steel. Lyon is in a kind of purdah, except the veil covers only her face atop her naked and powerfully coiled body.

Lyon contradicts herself and social convention. In doing so, she emerges in the book as Robert Mapplethorpe's partner in this (prospectively) criminal project of gender fuck and iron pump. For who knew in 1983 that the late '80s would give us a censorious right-wing, hellbent on erasing cultural and sexual dissent? The pictures in *Lady* have not been objects of the Congressional desire to repress and oppress and probably won't be. Absent any classically pornographic beaver/pussy shots, the rightwing's art bigots probably don't recognize the more subtle subversion contained in the pictures. Lyon looking menacing in the leather harness doesn't match up with those two men (shirts off, jeans on) embracing in interracial harmonies. That's the one that really got Helms going in June, 1989. The kids' genitals were just icing on the cake of white supremacist moral outrage.

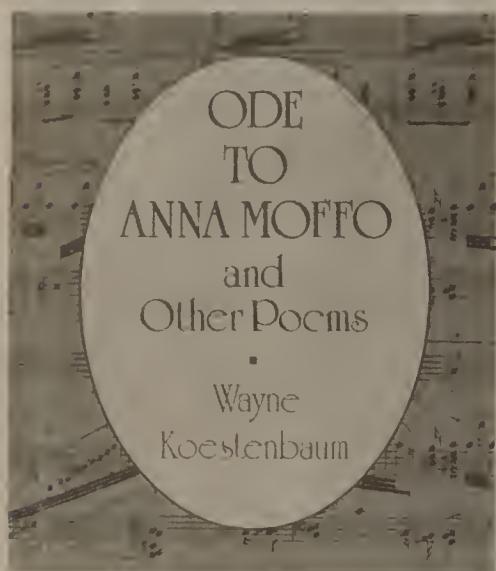
Nevertheless, Lyon threatens the Helmsian natural and essential order of the universe; white is right, men on top (of women), English only, families first. Lyon challenges masculine physical authority by asserting and power. Women's nakedness, after all, is supposed to render us vulnerable and unprotected. Lyons' nakedness renders her invincible and amazonic.

Robert Mapplethorpe's view of Lisa Lyon stands in sharp and feminist contrast to Helmut Newton's photos of women in which

Continued on 12

Hard to be diva

Wayne Koestenbaum's *Ode to Anna Moffo and Other Poems* is an opera queen's delight



Ode to Anna Moffo and Other Poems

Wayne Koestenbaum
Persea Books, New York, 1990.
\$17.95 cloth, 79 pp.

Reviewed by Walta Borawski

When Rupert Christiansen wrote his book *Prima Donna* (1984) he did not see fit to mention opera star Anna Moffo; Wayne Koestenbaum has fashioned an exquisite book of verse around the soprano. That is what queendom is about.

Anna Moffo somewhat touched the soul of mainstream culture although far less than Maria Callas, another Europeanized American-born soprano. Moffo made the tabloids when, during a mid-'60s New York Metropolitan Opera strike, she appeared in a motion picture (*Una Storia d'Amore*) that included a nude scene—her own. To some extent the decline of her instrument, never dramatic or brilliant as Callas's, was also chronicled, but not enough to make her the subject of a TV movie starring Jane Seymour. It was enough, however, to launch the creative imagination of that singular gay male oddity, the opera queen.

Ode to Anna Moffo is, of course, more about Koestenbaum than it is about Moffo, but the diva is a tangible presence in these meticulously wrought poems. In the title work the poet says:

I think that Anna
Moffo sings
to this day, in a second,
parallel Met, a hologram of the
original
projected in air,
where failing voices continue
to thrive amidst a system of strange
geysers
and girders, cables
liking the golden prompter's box
to a sky that burns directly on the
stage.

While this is not as evocative as Frank Bidart's homage to Callas in his masterful poem "about" anorexia, "Ellen West," it does show how poets before and since Walt Whitman can be haunted by the operatic voice. In Bidart's poem, this identification of the practitioner of one art appreciating that of another reaches a zenith in the lines:

I know that in *Tosca*, in the second
act
when, humiliated, hounded by
Scarpia,
she sang *Vissi d'arte*
—"I lived for art"—
and in torment, bewilderment, at the
end she asks,
with a voice reaching
harrowingly for the notes,
"Art has repaid me LIKE THIS?"

Koestenbaum's tracking of the fate of Moffo's voice includes the lines

A tattered *Who's Who* taught me that
your fate
was vocal breakdown: no records
compensate
(not even Gold Seal's *Traviata*,
reissued
at a slashed price) for seeing you
hesitate
on the old Met stage brink, for
hearing you
appear in your prime, or give a
broadcast interview.
You wore your voice down with
unwise Lucas.
You, alone, should have picked the
parts which to sing.
Pushy men! (I'm male, but only
loosely.)

Loosely, but with a taut eye, Koestenbaum goes on to prove an opinion I've long held, that one can always distinguish between heterosexual and homosexual male critics of women artists by whether or not the critic describes the gown. Koestenbaum does: "On the Canteloupe cover, your silk dress clings to the flesh in floral folds, a fist crumpling/categories."

Koestenbaum has long been a student of

physically and emotionally damaged divas, and presented an excellent talk on the subject at the October 1990 Fourth Annual Lesbian, Gay and Bisexual Studies Conference conducted at Harvard University. In *Ode to Anna Moffo* the reality of damage is noted without judgment or pity:

Life begins to strain
your voice in '66; that date's the
carion my brain,
a vulture, circles—crossroads where
the air
in your throat consumed the
adamant. Your sound
decayed; no desperate lessons could
repair
(however fine a coach) the damage
done.

Like Terrence McNally's stunning play *The Lisbon Traviata*, *Ode to Anna Moffo and Other Poems* will be attractive mostly to readers who share Koestenbaum's reverence for (if not obsession with) opera and its heroic presences. But, like the McNally play, these poems have a universality beyond the high-flown world of marvelously held notes. There is a lot of gay male life reflected here. But in the best poems, the poet's mind is never far from opera. In "Faust in Seersucker Shorts" Koestenbaum writes:

'Do you like opera?' I whispered to
him,
my friend, as *Faust*'s first notes
flooded my heart, and for no reason
I thought of Barbara
Stanwyck saying the line, 'Unquote,
I suppose.'

People who feel obligated to argue that there is no such thing as a gay sensibility will have to struggle with that stanza... and they're going to lose the battle.

Koestenbaum is, like many writers, very playful with language, and I found especially endearing these final lines of "Relics of the True Cross":

Morning fog is my excuse not to
converse. My love's
Name, Steven, I regret is not
Stephen, but
He is content with the 'v.' In the fog,
the widow
Calls 'Vain' to me, meaning
'Wayne,' and I answer.

Being most comfortable with the free verse confessional mode of poetry, I am usually intimidated by poets who work in strict form, dismissing them as "academic." There is no question that Koestenbaum is an academic poet, but his work is hardly a well-constructed barrage of images that shuts out the human heart. The facts of his life are not obscured by the artistry he utilizes to achieve his goal.

In "The Answer is in the Garden," he writes:

I struck back by wasting the Sabbath
in bed
Blindly stumbling through Nietzsche
and Christianity:
Its language was impossible, but I
wished
My parents to know that I'd been
abused by the powers.

In the same poem Koestenbaum gives us the divorce battle of his parents, and the death of a friend:

Stefano's friend, Metro, has died—
His lingering cold which no one
took seriously
Wrapped him in a coma. Now he is
ashes
Scattered in his backyard garden,
planted just last spring.

While in the divorce court:
My parents baffle on my twenty-
seventh birthday
I'm glad to age, greedy for each year
I add
To my abacus, irrespective of
sunderings
That mar the date. Metro died at
thirty-five,
A waste huge enough that I can
address my parents
Within the magic circle of his
passing:
Let the fact of my body be the
Piramide
Memorial to your once marriage,
and don't
Cry about things only seventy-five-
percent sad—
Save tears for the fully tragic.

Many poets could bemoan parental breakup, but only a gay male poet could come up with "The Moving Occupations" after seeing Caravaggio's "Bacchus":

I used to chase
The pretty girls in third grade to the
fence
To marry them; my travels have
darkened, Bacchus,
And the girls are gone.

Well, perhaps not gone, but chasing each
other to the fence. □



Judith McDaniel (center) and friends on the beach

Affirmative

Can a heavy-duty political dyke write a sexy romance novel?

Just Say Yes

Judith McDaniel Ithaca, NY
Firebrand Press, Ithaca, NY, 1991
\$8.95, paper 172 pp.

Reviewed by Maida Tilchen

Judith McDaniel's new book answers a question that I'm sure has occurred to many of us: Can a heavy-duty political dyke, whose previous writing has largely dealt with Nicaragua and alcoholism, find fulfillment writing a sexy romance novel set among the summer crowd in Provincetown? The answer is: *Just Say Yes*, a work that bubbles with the writer's enjoyment and pride in her work.

McDaniel's novel is about Lindsey, born in the year of JFK's assassination, who is so troubled about her future in graduate school that she gets away from it all for a summer of waitressing and group-housing. Over the course of the season she puts in a lot of beach-time, work-time and sex-time. She also meets a representative group of P-town lesbian visitors, including a nun, a menage à trois, a woman of color musician and the charming lesbian minister of the local Unitarian Church. (Will there be a sequel in which this last character moves to Boston?) Some painfully real murders of gay men accelerate the plot.

This book reminded me of a series of gay male porn paperbacks published in the mid-'70s. Written by "John Ironstone" (a writer who in real life was a politically active lawyer), such books as *I am Proud to be Gay Now I Want to be Free* alternated intense sex scenes with plot lines involving a gay community endangered by violent homophobia. It was lust with a social conscience, and in those pre-AIDS, relatively early gay liberation times, they were an effective way to reach men who would pay for something from the "Blueboy Library," but wouldn't go near a paper like *GCN*.

Firebrand Books, the publisher of *Just Say Yes*, has issued some of the most politically significant lesbian non-fiction and fiction of recent years (including McDaniel's own *Sanctuary, a Journey*, which includes an account of her participation as a Witness for Peace in Central America). *Just Say Yes* seems to be aimed at an audience well-aware of political issues, but presumably hungry for some heavy breathing with the heavy thinking. It might also challenge those who say that porn has no redemptive qualities, and those who believe that politics makes for bad art. McDaniel has aimed for a happy medium that will satisfy all but the most compartmentalized.

I enjoyed *Just Say Yes* because it is well-written and diverting, but I doubt I'm the only one who finds it ironic that the fantasy life I enjoy reading about is one that I would find unbearable to live. The main character spends her days frying her brains in the sun

at the beach, her evenings waitressing a busy restaurant, and her nights having sex with women she hasn't spent fifteen minutes getting to know.

Bonnie Zimmerman, in her groundbreaking study of lesbian feminist novels *The Safe Sea of Women*, complains that in many recent romances the story exists as an excuse for sex scenes. McDaniel incorporates this objection by making sex and love her character's goal: early in the book Lindsey states, "...if I couldn't figure out what I wanted to do with my work life, maybe I could at least be swept off my feet by love." That premise gives the author plenty of excuses for sex scenes, and she certainly follows through. Does Lindsey fulfill her quest? By the end of the book, she has learned a lot about her sexual desires, including a few she didn't even know she had. But she hasn't examined whether infatuation is what she really wants from love, or whether she wants more intimacy than her sex life is providing. But these are questions that romance novels, by their very nature, cannot answer.

A particularly hilarious moment occurs when Lindsey (who has already had sex with a woman with whom she has barely exchanged names, and fallen in love with another mostly on the basis of her green eyes), suddenly gets concerned with the meaning of it all when a third woman jumps her before she's had time to get instantaneously infatuated.

Many lesbians believe that lesbians do not have "anonymous" sex in the same way that gay men do. The sexual encounters in this book, however, are initiated fast. The women don't meet while cruising the bushes, but they do just seem to exchange one loaded glance and then head for the nearest pier, dune or guesthouse. One of Lindsey's pickups pointedly refers to their activity as "having sex with you"—not "making love"—which is pretty radical for a lesbian romance.

The book also includes interesting subplots that keep the action moving and pay off: a number of well-drawn lesbian characters; and discussion of topics such as racism in the lesbian/gay community, safe sex for lesbians, and how people can change by trying on temporary personae. Several lesbian writers are portrayed as peripheral characters, giving the author a chance to air her views on the role of writers and romance novelists in lesbian culture.

Just Say Yes is a beautifully packaged book as well. Betsy Bayley's cover drawing of a brightly colored beach scene brings to mind the wonderful covers of lesbian pulp paperbacks from the 1950s. And instead of the usual stiff portrait, the photography on the back by Meredith Butler shows the author surrounded by smiling friends hanging out on the beach. □

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The cast of *PolyESTHER*

Biblical legend and identity politics

Maximum camp effect in Abe Rybeck's *Pure PolyESTHER*

Pure PolyESTHER: A Biblical Burlesque

Written by Abe Rybeck. Directed by Joe Byers. Musical Director, John Thomas. Presented by The Theater Offensive. At the Black Box Theater, Boston Center for the Arts, 541 Tremont St., Boston. Tickets \$11.50 at the door. Info, reservations, wheelchair access: 617/423-0942.

By Phil Harper

One of the best things about Abe Rybeck's latest theatrical production—indeed, one of the best things about any Abe Rybeck production—is the running commentary on contemporary political issues that forms not only the central plot of the piece, but much of the framing material as well. Consider the opening of *Pure PolyESTHER: A Biblical Burlesque*; in a true troubadour style that reflects Rybeck's substantial experience in street theater, the audience is introduced to the players who are about to provide the evening's entertainment.

And just who are these players supposed to be? None other than a dissident Jewish theater group in exile from the new "democracy" that is encroaching on their native Poland. The new world order is just about to put them out of work in Europe, they explain, since who wants to listen to "a bunch of complainers" when the exciting novelty of capitalism is in the air? So here they are, in the U.S., ready to present a piece about ancient Persia that they promise will be just as political as any of the protest theater they performed in Eastern Europe. After all, the Jews of Persia were certainly social and political outsiders, which, they point out, goes to show that "life is not perfect just because you're middle class."

With that little nugget of wisdom, the show is off and running, propelled by an array of musical numbers that carry the story line. The tale is familiar in Jewish tradition—it's the biblical story of Esther, recounted every year at Purim, which Rybeck, in the program notes, calls "the campiest holiday on the calendar."

The story itself reads like a primer on feminism and identity politics. Displeased with his queen, Vashti, because she refused to report at his bidding, King Ahasueras acts on the advice of his counsel. (King Ahasueras is a wishy-washy sort who rarely

makes his own decisions) Ahasueras deposes Vashti, choosing as his new queen the nubile young Esther, who most pleases him among all the virgins in the kingdom. What the King doesn't know is that Esther is related to the Jew, Mordecai, who, at about this very moment, enrages the King's Prime Minister, Haman, by refusing to bow down before him, which would be a violation of the Lord's commandments.

When the angry Haman persuades the King to destroy all the Jews in the kingdom, Mordecai appeals to Esther, who eventually "comes out" to Ahasueras as a Jew, pleads for the safety of her people, and exposes Haman as evil. The Jews are vindicated, Haman dispensed with, and Mordecai—who had previously thwarted an attempt on the King's life—promoted to Prime Minister. The whole story, obviously, turns on the self-assertiveness of the two queens: Vashti, who defies the King's authority over her person, and Esther, who publicly claims an identity that everyone in the kingdom had been taught to despise. Rybeck very productively focuses on these two characters as the righteous core of the tale.

Both Vashti and Esther are played with maximum camp effect by Damien Thibodeaux: Vashti is the sexually boldacious, "evil" woman who won't be controlled by anybody; Esther (rumored to have been only 14 years old when she became queen) is an adolescent Valley Girl who blossoms into emotional maturity when confronted by trying circumstances. Thibodeaux doesn't have the strongest singing voice, in fact, the only real voice among the company belongs to Drew Winser, who plays Haman. But this is hardly a hindrance in Thibodeaux's performance of "Evil Gal," Vashti's rollicking, raunchy signature song, in which he is supported by Rybeck (as Hagai, the eunuch haremkeeper) and Ed Yanisch and Marisa Polvino (as two members of the harem). The lascivious energy of the piece is enough to carry the audience right along into Vashti's liberating frame of mind.

Esther's numbers, on the other hand, are a bit weaker, as they are quieter solo pieces that depend entirely on Thibodeaux for their effect. What these performances lack in musicality, however, Thibodeaux makes up in burlesque, employing a range of melodramatic gestures and facial expressions that are worthy of Gloria Swanson's Norma

Continued on page 12

COMMUNITY GUIDE

THE HEIDI CHRONICLES

Chronicling Heidi's ups and downs

Wendy Wasserstein's award-winning play is undermined by a mediocre production

The Heidi Chronicles

Written by Wendy Wasserstein. Directed by Daniel Sullivan. With Stephanie Dunnam, Mimi Lieber, Robert Curtis-Brown and Mark Harelak. At the Colonial Theater, Boston. Closed. Now on national tour.

By Tom Formicola

Wendy Wasserstein's *The Heidi Chronicles*, which in 1989 won the Tony Award and the Pulitzer Prize for drama, is an unquestionably good play. It begins with Heidi Holland, a feminist art historian, presenting a lecture on 19th century women painters. Heidi is a completely engaging character. All of her wit, intelligence, enthusiasm, and even a little bit of her sadness shine through in this opening scene.

She describes a woman in one of the paintings who appears to be both part of the scene and not, all at once, "like one of those awful high school dances where you kind of want to dance and you kind of don't." And from there on we're off, back to the '60s at one of Heidi's own high school dances with her best friend Susan, and her soon-to-be best friend Peter, both of whom we will follow with Heidi and her arrogant/charismatic sometimes-lover Scoop, through the activism of the '70s and the self-centeredness and greed of the '80s.

Unfortunately, the current national touring production of *The Heidi Chronicles* is not set up to the standard set by the material. The case, in fact, seems to be that director Daniel Sullivan does not trust the material. The supporting characters, in many cases, seem to be reduced to caricatures; and in many scenes, there is too hard a push for the laughs.

The scene in which Heidi is first introduced to the women's consciousness-raising group, for example, displays too little regard for the seriousness that underlies it. Admittedly, there is something really hilarious about Fran, the outgoing lesbian physicist, whose motto is "Either you shave your legs or you don't." Likewise, the very self-conscious support and affection these women give by perpetually hugging one another and saying "I love you," is extremely funny.

But as it is written, the scene is not condescending; the characters are real flesh-and-blood women, eccentric perhaps, but not unlike people all of us have known. Underneath all the humor, Wasserstein writes with sensitivity about the needs of these women. They each seek and demand unconditional support from one another. The play itself conveys the desperation beneath the humor; this production does not. When the scene is overplayed, Heidi's decision to join these women seems ridiculous.

One of the play's major themes regards Heidi's fears about being stranded by the

women's movement. Interestingly enough, Stephanie Dunnam, in the title role, seems to have been stranded by the director. Dunnam gives an essentially one-note performance. She captures Heidi's feelings of insecurity and frustration quite believably, but she is never able to tap into the character's strengths. For instance, the art lecture in the opening scene is a perfect forum for the actress to establish Heidi's intelligence, sense of humor, and passion for her work. Instead, Dunnam rushes through the material in what seems like an attempt to act on a director's note to get through the boring part and on to the good stuff. Dunnam's performance is certainly earnest enough and not without some quality moments. Her "Women—Where are We Going?" speech in the second act does not fail to be rather stirring.

Although Mimi Lieber's performance as Heidi's friend, Susan Johnson, begins well enough, it too is compromised in the end. In many ways, Susan is Heidi's alter ego. The two women share beliefs and politics in common but seem to find themselves traveling on different roads. Lieber makes a nice transition from being a boy-crazy high school student to a lawyer living on a ranch as a member of a women's collective. However, when she becomes a television executive in the '80s, her transformation is so overblown that it seems like a new character is being introduced. If her growth in a different direction from Heidi was handled more subtly, it would be that much more affecting. Instead, Heidi seems much better off without this friend who has inexplicably grown into someone totally lacking self-awareness.

Some of the rest of the cast fare better. As the gay pediatrician who promised to be Heidi's great friend for life, Robert Curtis-Brown hits the mark right on target, perhaps better than anyone else associated with this production. He perfectly captures Peter's rapier wit without sacrificing any of the character's thoughtfulness, compassion or anger. In one of his finest scenes, Curtis-Brown exposes his vulnerability when he explains to Heidi how he too feels stranded as he loses one friend after another to AIDS.

Mark Harelak, as Scoop Rosenbaum, also gives a strong performance in a difficult role. Harelak is able to summon up the right mix of charisma and arrogance to capture Scoop's genuine charm.

As the title connotes, rather than a straightforward narrative, Heidi's life is chronicled through a series of vignettes that span more than 20 years. As you might suspect then, some of the scenes in this production (mostly the lighter ones) work quite well, others fall flat. Overall, it's not that the touring production of *The Heidi Chronicles* is particularly bad, it's just that it's hopelessly mediocre. This play deserves much better. □

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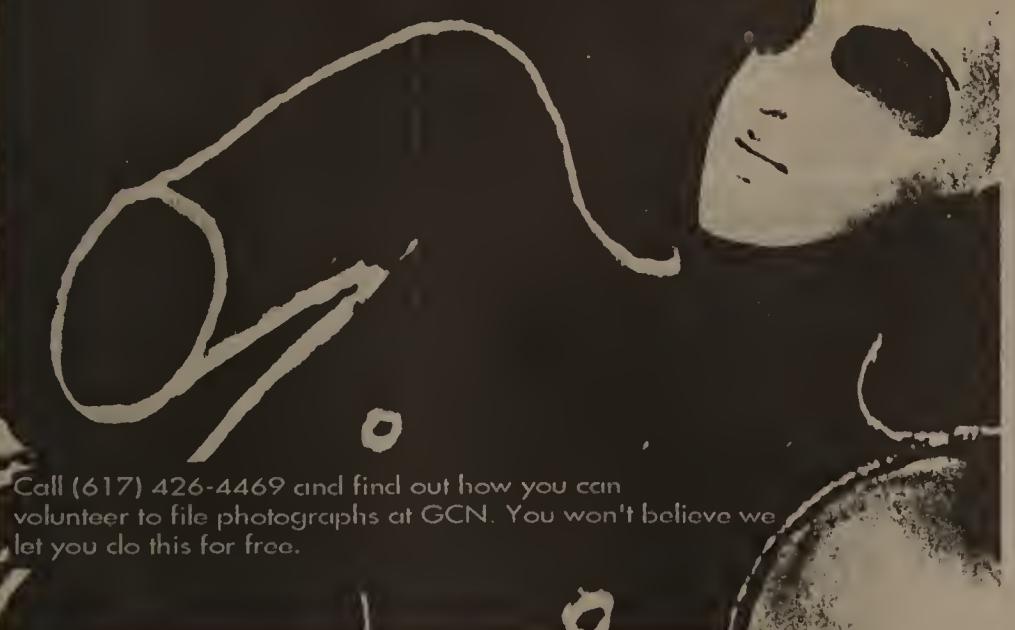
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Siegfried Sassoon and Stephen, Garmisch 1929

Tennant

Continued from page 7

extremely important role in helping to shape, or at least set the tone for, a tradition of British artistic and literary culture from the 1920s to the 1980s. He was on the cutting edge of style and the avant-garde and embodied, decade after decade, the revolt against the heterosexual dictatorship, the tyranny of accepted form, and the social rules that placed utilitarian function before pleasure and beauty in art.

But the irony is that Stephen Tennant attained fame for doing almost nothing at all. In a world that increasingly demanded production in exchange for attention, Stephen Tennant—following Oscar Wilde's dictate—put his genius into his life, not his work.

Although he had been somewhat forgotten by the 1960s, he again accrued some measure of fame by his death in 1987.

While all of this is fun and generally interesting to read, one always has the feeling that something is missing from *Serious Pleasures* because Tennant had such high expectations for his own life and ultimately accomplished so little. Besides several self-published books of poems and some exhibitions of drawings, Tennant left what was to have been his masterwork: a mostly unwritten novel called *Lascar*. This fact no doubt contributed to the series of nervous breakdowns he suffered in the last decades of his life. By the end of over 400 pages of *Serious Pleasures*, you realize what Stephen Tennant was missing—despite eight decades of attention, affairs, friendships and various forms of self-expression—was a life. Even though he was almost always busy, what comes through in *Serious Pleasures* is a feeling of a constant fight against emptiness. Ultimately, after so many pages, one feels saddened and angry that so much potential could amount to so little.

Such a feeling is, for want of a better word, ironic since so much of Tennant's life was filled with exciting, intelligent and talented people. *Serious Pleasures* is crammed full of personalities. There is more name-dropping here than in *The Andy Warhol Diaries*: Cecil Beaton, Rex Whistler, the Mitfords, Barbara Hutton, Lady Diana Cooper, Dame Gladys Cooper, Syrie Maugham, Tallulah Bankhead and Edith Olivier. To a large degree Stephen was also connected with London's literary world. Besides being close to most of the Bloomsbury set, he was friendly with the Sitwells (all four of them), J.R. Ackerly, E.M. Forster, Elizabeth Bowen, Stephen Spender, Vita Sackville-West, Rosemond Lehmann and almost anyone else who was publishing in those circles at the time.

In addition he also had a many-year affair with the poet and pacifist Siegfried Sassoon and (oddly enough) a very close friendship with down-to-earth American lesbian writer Willa Cather. As time went on, Stephen was eager to meet anyone who was famous and struck up friendships with Greta Garbo, David Hockney, Kenneth Anger, Truman Capote, Christopher Isherwood, Margaret

Rutherford, Yehudi Menuhin and Diana Vreeland, among dozens of others. On a very basic level, *Serious Pleasures* is a documentation of how much lesbians and gay men have contributed to Anglo-American culture, both high and low, in the past six decades; and conversely, how much of that influence is unacknowledged as coming from a queer sensibility.

To a large degree *Serious Pleasures* is more than a full-length biography of Stephen Tennant; but an incipient meditation on the role of queer sensibility in relation to mainstream culture that raises provocative and sometimes vexing questions about the politics of pleasure. For as much as Stephen Tennant's life was a slap in the face of commonly held morality and decency—being a flagrant, exhibitionist homosexual was not a safe mode of self-expression in a country that still enforced "crimes against nature" laws—there is something decidedly unsavory about someone who paid more notice to the color of his writing paper than to the Holocaust.

Thus the pleasure of reading *Serious Pleasures* is constantly disrupted by the fact that we are faced with the unlikable paradox that even though so much of Stephen's life was a rebellion against hypocrisy, moralism, and the crippling social conventions of his times, he was alarmingly detached from reality. He seemed hardly touched at all by national or international politics, his self-interest merely inflated to compete with any other's demanding attention.

Part of the problem is that biographer Philip Hoare does not highlight this crazed dichotomy—he clearly intends *Serious Pleasures* to be almost as self-involved with its subject as Stephen was with himself—and the opportunities to place Tennant in a broader context are missed. But beyond that, Stephen Tennant seems to have had no ability to judge or measure himself against the world around him.

Part of the reason that Tennant's life has been ignored for so long—he doesn't even appear in standard cultural critiques of the period, like Martin Green's *The Children of the Sun*—is that his life does seem completely frivolous. The idea that pleasure itself is a political identity is a fairly new one that has been discussed widely, though only recently, in feminist and gay liberationist theory. And in many ways Stephen Tennant's life seems to be a prime example of how the pleasure principle might, in essence, be seen as part of a broader sexual and social rebellion.

These ideas were not alien to Tennant's own time. Oscar Wilde's *The Soul of Man Under Socialism* and the "art for art's sake" movement were manifestations of this idea. It is even clear, although somewhat understated in *Serious Pleasures*, that Siegfried Sassoon's overtly political pacifism was one of the bonds that drew him to the covert politics of Tennant's frivolity. Certainly others from Stephen Tennant's own class and background—Christopher Isherwood, Jessica Mitford, W.H. Auden, Stephen Spender—found ways to express their ideas and pleasures in more progressive and pronounced political ways. It is damaging to deny pleasure—artistic, sexual or intellectual—a life and a presence in the broader political spectrum.

Much of Stephen Tennant's life is a fine example of how the pursuit of pleasure can break down barriers and prejudice. Even within his protective class boundaries—you can be sure that working- or middle-class men could not have gotten away with what he did—Tennant made advances against the socially mandated limits of sexual and gender prescriptions. His preoccupation with beauty and form can be seen as a rebellion against the production-oriented goals of capitalism and consumer culture, much like Oscar Wilde. But unlike Wilde, Stephen Tennant's life was not possessed by genius.

It is too bad that Philip Hoare did not attempt a more critical biography of Stephen Tennant, one that would address head-on the inherent contradictions of the life. If we are to have a lesbian and gay history of substance it must do more than simply uncover the past; it must also find a way to reinterpret and analyze it so that it makes political and emotional sense. This is not just a job for gay historians, but for critics as well.

Reviews like Quentin Crisp's and John Waters' are so disappointing because they collaborate with Hoare's already serious critical miscalculations. This situation is not, however, simply accidental. Neither Crisp nor Waters has shown themselves as being very interested in politics; in many ways, they are noted for their anti-political stances. By assigning reviews of *Serious Pleasures* to these writers, both the *Boston Globe* and the *New York Times* were not only reaffirming the stereotypes of frivolous homosexuality,

Continued on page 12

Tennant

Continued from page 11

but also assuring that the more interesting contradictions and political implications of *Serious Pleasures* would not be addressed. It would be a mistake to think that gay history, gay lives or gay people are being taken more seriously because of these reviews; they are just another twist, albeit a more visible one, in not taking queerness seriously at all.

In spite of all of these flaws, *Serious Pleasures* is an important book. Hoare manages to uncover and detail a great deal of gay male and lesbian history that has otherwise been ignore or trivialized. Social history has always had a hard time being taken seriously by the Left and gay liberation movements (feminist theorists and historians have been bitter about this for the past decade), and perhaps *Serious Pleasures*'s lack of critical stance came about because there was no real difference for Philip Hoare to draw upon.

This is a shame because the life of Stephen Tennant is ripe with contradiction and irony. He understood the power of sexuality and the power of pleasure, but it is tragic that he did not apply the lessons he learned from this understanding to other parts of his world. In the end, Stephen Tennant's problem was not that he took his pleasures too seriously, but that he didn't take them seriously enough. □

PolyESTHER

Continued from page 9

Desmond in *Sunset Boulevard*.

Rybeck, too, has a flair for the ridiculous, as anyone who has seen his previous work knows. He is particularly funny as a lecherous send-up of Bert Parks when Hagai hosts the "beauty contest" in which Esther is chosen as queen, and in his performance of "Can't Help Loving My Mordecai" (in Rybeck's version of the story, Mordecai is Esther's "funny uncle" who is involved in a passionate affair with Hagai).

The other members of the cast are quite able in their performances, with John Griffen (as King Ahasuerus) and Ed Yanisch (as Mordecai) trailing Drew Winser's Haman in the singing department, but providing relatively full characterizations given the rather limited roles they have.

Of course, a lot of the credit for the realization of the characters has to go to Rybeck, whose rewriting of the story modifies it a fair amount. This fact is acknowledged in the performance itself, in the ending reprise of the opening number, "Now We Can Merry, Merry Be," which offers an irreverent apologia for "messing with the Bible." And though, as Rybeck says in the program notes, he hasn't really changed the main story line that much, he does do some significant extrapolating with the minor elements of the tale, which gives it a distinctly gay and sex-positive sensibility.

Rybeck's view of theater as open-ended and always subject to revision and evolution is his major strength as a politically engaged artist. It was this *ad hoc* approach to performance that gave the United Fruit Company (the gay political theater group of which both Rybeck and John Griffen are veterans) its edge. At the same time, pieces conceived in this way often have a rather "unfinished" quality that can undermine their effect. I am not referring to the fact that the performance I saw was a preview production that didn't have the benefit of full technical support—in fact most of the technical features, particularly Jim Jackson's fantastic costumes, were quite effective. Rather the performance itself sometimes came off as prematurely hurried onto the stage. This was most evident in timing problems in some of the musical numbers.

Clearly, it wouldn't be easy for anyone to decide how to move on from the street theater of United Fruit to more stage-oriented work, as Abe Rybeck has done since his first Theater Offensive production, *Blame It on the Big Banana*, in 1990. However, one rule of thumb might be to spend a bit more time in pre-production, honing a piece for maximum effectiveness. Rybeck is extremely prolific. He's still at work on his performance piece *This Is Not a Test*, on the politics of the AIDS crisis, which he previewed in January at the Howard Yezerski Gallery in Boston; and he's authoring *Dirt*, "a domestic thriller about sleazy gay politics and housecleaning." But a high rate of productivity shouldn't be incompatible with just a bit of polish on the finished work. Such polish would really enhance the entertainment and political value of works like *Pure PolyESTHER*, which already suggest the high quality of theater that Abe Rybeck is capable of producing. □

Lyon

Continued from page 7

women's powers are subverted and distorted by Newton's own need to dominate and overpower. Not so for Mapplethorpe. This gay leatherman was not intent on women submitting to him in sex or art. *Lady* presents us with the success and the possibility of collaboration between the sexes—or collaboration between gay men and women, at any rate.

About two-thirds of the way through the book, Lyon dons wacky and wild clothes created by various cutting-edge designers. I began to lose interest. It's not that she doesn't look great in the clothes or that the clothes themselves are lacking. But the clothes force Lyon into social contexts—a circus, party scenes, a church choir, a religious order. The social contexts imply expectations of women that the viewer hopes Lyon will refuse to fulfill, in continuity with the unapologetic amazonic attitude conveyed by the nudes.

But we've all been through that vertiginous process in which we world-changing women gather inner strength to resist society's pressures to conform with its uniforms of femininity. Can Lisa Lyon resist the relentless pressure and grinding of the world's social plates any better than we? Is the answer to be found in that stupid book title? Or is it in the last photo? Lyon, returned to her naked strength, watches a ball of fire pass in front of her, illuminating her taut muscles. Like a cat, she warily and wisely waits for the fireball to land harmlessly on the earth, then she will pounce. □

Indigo

Continued from page 3

them, and race was not an issue. Our staff and clientele are so racially diverse, it's ridiculous to even make these racism accusations."

'Out of control?'

One of the incidents that eventually prompted the boycott involved Gomes, who alleges that she was banned from Indigo because of an argument she had with a white woman in the summer of 1990. Gomes said that she was asked to leave the club and that the white woman wasn't. She said that the white staff person who intervened in the argument misjudged Gomes as being "out of control," and "automatically assumed I was guilty because I am a Black woman."

Gomes stressed that no physical violence occurred in the argument, and that both women involved were equally verbally combative. But, she said, "I was the one thrown out of the bar because of [the club manager's] stereotypical view of Black women that made her presume that I was the violent one."

Gomes said that after a number of attempts to return to the club at later dates, she was finally told that she had been barred. She said that she felt that her barring has been racially motivated. When she accused the assistant manager of discrimination, Gomes says that Calzaretta told her, "All you Black people want to do is call racism whenever you don't get your way." At that point, Gomes said, "I decided that my pride and dignity as a Black woman was much more important than urging white lesbians to let me in their bar."

Andrea Boyer and Cyndie Barone, two of Indigo's staff members, strongly denied that Gomes' ejection from the club was racially motivated. They told *GCN* that Gomes physically threatened and pushed another woman, and that she was barred from Indigo because her violent behavior threatened the welfare of other people in the club.

Citing a report from the Massachusetts Commission Against Discrimination (MCAD), Boyer and Barone also said that Gomes has a history of turning her personal problems into racial conflicts. In 1984, Gomes filed a complaint against the lesbian bar Somewhere Else, alleging that she was fired from her job as a cocktail waitress because she was Black. She also alleged that the manager threw a basketball at her and said, "Isn't that how you Black people communicate?"

The staff at Somewhere Else claimed that Gomes was terminated for refusal to do the work required for her job, and for her inability to get along with other employees. Upon investigation of the charges, the MCAD concluded that there was no evidence to substantiate Gomes' allegations.

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The second incident that led to the boycott came on Nov. 24, 1990 and involved the

Continued on page 14

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NAPWA

Continued from page 1

efforts to enlist people of color from other organizations merely highlighted the group's inability to deal with the real issues that a multi-racial organization raises. The issue of race, Boyce said is "fine" with NAPWA "when they're showboating and they want some people of color for 'diversity,'" but not when Black or Latino people demand that the group attend to their needs.

'Cultural competence'

Boyce also said he thought NAPWA blundered last year when it contracted with the pharmaceutical company Burroughs-Wellcome to conduct a nationwide survey of people with AIDS. Plans for the survey, Boyce said, did not include any method of distribution to communities of color.

"There are ways, there are different strategies," Boyce said, of reaching communities of color that are different than the ways one might survey white communities. "You have to work through the mechanisms that are specific to those communities," said Boyce. For example, he added, "It's very common for PWAs in our community not to have telephones. 'It's what I would call cultural competence,'" he said. "You can't go to one agency and expect to get a whole group of Latinos with AIDS."

Boyce also said he was angry because NAPWA didn't consult people of color in the organization for ideas about how to diversify the means of distributing the survey. "I don't find [sharing information] hard," he said. "You'd think they would at least touch base with the people in the group who have expertise."

'Never shown documents'

Alexander Robinson, former NAPWA treasurer, said that he felt that his hands were tied by NAPWA's unwillingness to give him financial information. "When I first joined NAPWA as treasurer, there had been some history of financial difficulty," he said. "And so I wanted to make sure that grant money wouldn't be used to retire our debt. But I was never shown the documents I needed to see.

"I made several requests," Robinson told GCN. "On at least two occasions I was in the office," he said, and a board member told him that the files were not available right then. "He said he would get [the information] to me," said Robinson, adding that he never saw any such information.

'Reverse racism'

Robinson also said he thought that white members of the NAPWA board didn't understand the historical background behind the differences between white and Black communities. In several instances, he said, "A statement was made about 'reverse racism,'" in which white members said they did not want to address Black-specific requests, calling them "special needs."

"My response is, 'Of course they are special needs.'" Because of the historical importance of racism, he said, "in some instances, you will have to make special provisions for people of color."

In general, Robinson said, he has "a programmatic problem" with NAPWA. He explained that he thinks NAPWA is moving in a direction that is "not necessarily suitable for people of color." However, he added, "my commitment at the moment is to the underserved communities [in the epidemic], especially women, Latinos and Black people."

After a while, Robinson said, he realized he could no longer try to do his work through NAPWA because he faced too much resistance. "I only have 24 hours in a day," he said. "There are many battles I could fight. Is this worth it? No."

'The bottom line'

Bartholomew Casimir, the one Black member of the board who did not resign, said he understood his colleagues' frustration. He added, however, that his priority was to try to work within NAPWA. "I'm in solidarity with their complaints," he said, "but I don't see what I will accomplish by resigning."

Casimir, who has been designated as the spokesperson for the board, said that he did not want to undercut the collective resignation by criticizing it. He added, however, that "for me, the bottom line is that we are all living with HIV infection."

Casimir also said that he is running for the presidency of NAPWA in May, and that he hopes he will be able to make the organization "accessible to everyone."

Finally, said Casimir, he thought the differences between the resigning members and the rest of the board were "more because

of personalities than principles.

"I wish they would come back," he said.
—filed from Boston

Steffan

Continued from page 1

his case. Gasch replied that he would probably accept the Pentagon's position, and reject an "overburdened" motion by Lambda lawyer Marc Wolinsky to gain access to positive Pentagon studies about gay men and lesbians in the military.

"The most I would allow is what relates to this plaintiff," said Gasch, "not every homo that may be walking the face of the earth at this time."

Moments later, Gasch indicated that Steffan's lawyers had introduced insufficient evidence to make their case. When Gasch asked about the basis for the suit contesting the dismissal, Wolinsky said that Steffan's affidavit answered the question.

"That he's a homo and knows other homos, is that it?" asked the judge.

The case began when Steffan, in accordance with the Academy's honor code, told a superior officer that he is gay. Although Steffan was not accused of homosexual conduct—a violation of Military Code and a felony in Maryland punishable by up to 10 years in prison—an administrative panel at the Naval Academy recommended that Steffan be discharged dishonorably. Steffan, who had been one of the highest ranking members of his class, resigned six weeks before graduation.

"I think it was evident pretty much from the beginning that Gasch wasn't necessarily in agreement with us on the case's overall issue," said Steffan, "but we never really knew that he was biased to the extent his comments indicated." The judge initially dismissed the suit in 1989 because Steffan refused to testify about his sexual conduct both during his enrollment at the Annapolis, Md., academy and after he resigned his post under pressure in 1987.

The U.S. Court of Appeals reinstated the case in December, ruling that the honor student should not have been obligated to testify about irrelevant behavior.

"In my mind," said Steffan, "there's no doubt [Gasch's] comments in court indicate that he is incapable of adjudicating this case fairly."

Steffan's suit charges the academy and the U.S. Department of Defense with bias for "forcing" him to resign. He seeks his diploma and a Naval commission. □

Colorado

Continued from page 1

religious institutions are protected against hate violence, but lesbians and gay men are not.

Morgan said that First Presbyterian officials have reported that even before the fire, pink triangles were being painted on the church's exterior walls. Morgan denied that Queer Cosmos had painted the triangles. She added, however, that the graffiti will probably lead to a hate crimes-related investigation of the fire. "It's very ironic. Pink triangles on church property is a hate crime now."

Also ironic, Morgan said, is that Val-Schmidt has not filed a complaint about her dismissal, even though Boulder is one of very few cities in the country with a lesbian and gay non-discrimination ordinance. "She's forgiven the perpetrators [of her dismissal] without ever even getting angry at them," Morgan said.

Val-Schmidt was not available for comment by press time.

Morgan added, however, that Val-Schmidt is on record as saying she appreciates the political activity around her dismissal. In particular, Morgan said, Val-Schmidt has remarked that Queer Cosmos protesters "honored themselves with their creativity" at the March 17 action.

Morgan said that Val-Schmidt has also told Boulder newspapers that she thinks activists are protesting not for her, but for themselves. "Which is true," Morgan said. "We want to make visible the church's homophobia."

—filed from Boston

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Miss Saigon

Continued from page 1

asking that Pryce not use yellow-face make-up or facial devices to simulate Asian features —practices that are offensive to many people of Asian heritage. Actors' Equity also asked that the chorus of GI's include a representative number of Black actors (the show is set during the Vietnam War, in which a disproportionate number of U.S. troops were Black).

In early July of 1990, Lambda had already contracted with the Shubert Organization to buy 1,000 tickets to *Miss Saigon*. The Asian American Legal Defense and Education Fund approached Lambda about the problem of casting sometime that summer.

By December 1990, however, additional questions about the show had been raised. On Dec. 21, Asian Lesbians of the East Coast (ALOEC) and Gay Asian and Pacific Islander Men of New York (GAPIMNY), the groups that have spearheaded the gay Asian community's activities around the show, sent a letter to Lambda's Executive Director, Tom Stoddard. In the letter, the groups demanded that due to the racist and sexist lyrics and images in *Miss Saigon*, Lambda develop an alternative plan for its benefit.

"*Miss Saigon* is offensive and degrading to women and to Pacific Islanders and Asians for several reasons," the groups said. "The story perpetuates the image of Asian and Pacific Island women as tragically self-sacrificing, conniving, passive-aggressive and at the same time disempowered in the face of a White American soldier....*Miss Saigon* offers but the latest example of a theatrical tradition in which offensive Asian and Pacific Islander images are created and (mis)represented by non-Asians and Pacific Islanders."

But by that time, Lambda had already purchased more than 1,100 tickets and mailed out 20,000 invitations. In a letter dated Jan. 15, Stoddard responded to ALOEC and GAPIMNY concerns by saying that "cancelling the benefit now would seriously impair Lambda's financial health, and significantly harm the organization's programs and operations, to the advantage of no one, except the bigots against whom we all do battle." About 10 percent of Lambda's budget, or over \$150,000, is now committed to this benefit, according to Stoddard.

On Feb. 14 Jackson Chin, a Chinese-American attorney and director of the Chinatown Immigrant Rights Project, sent a strongly worded letter to Stoddard. "It is scandalous that Lambda bears such lack of sensitivity to the endemic problems of sub-group marginalization, sexism and racism," said Chin, adding, "Bias-related violence is on the rise, as you well know." (According to the Committee on Anti-Asian Violence, violence against Asian people has increased 120 percent in New York City in the last year.)

In the ensuing weeks, lesbian and gay activists continued to push Lambda to consider alternatives to *Miss Saigon*. On Feb. 26, seven Lambda staff members presented a statement of opposition to the board's original decision to proceed with the benefit.

"Essentially, we believe that Lambda should not proceed with the benefit, and that other options could and should have been explored in order to make up the funds," said the staff members. "Many of us recently expressed that we were prepared to sustain staff lay-offs and salary cutbacks, should that have been necessary, to ensure that Lambda as an organization survives—and survives by taking the only stance possible for an organization that represents lesbians and gay men of all colors and ethnic backgrounds."

In the statement, staff members also said that they feel they will face difficulties entering communities of color that, as a result of Lambda's association with *Miss Saigon*, may now question the seriousness of the organization's commitment to diversity and tolerance.

On March 8, Lambda's board announced that, after holding a second meeting about the issue, the benefit would go ahead as planned. Along with sending letters of explanation to ticket-holders, Lambda says it will grant full refunds to individuals who do not wish to attend the show.

'A white man's wet dream'

Meanwhile, ALOEC and GAPIMNY have denounced Lambda as a "racist and sexist organization." In their statement, they charge that: "*Miss Saigon* is a white man's wet dream of Asian and Pacific Islander women: the heroine is an exotic 'slit' who will give everything, including her life, to the white man who abandons her. *Miss Saigon* glorifies the sexual exploitation of Asian and Pacific Islander women, denigrates the Vietnamese people.... How can [this

production] further Lambda's mission to benefit ALL people? Do Asian and Pacific Islanders not count in Lambda's picture of a 'truly diverse and tolerant' world?"

ALOEC organizer June Chan told *GCN* she was dismayed that Lambda has taken a passive approach to this controversy. "As an organization, Lambda won't even come out and state that *Miss Saigon* is racist and sexist. Maybe some individuals feel it isn't racist," said Chan, adding, "There hasn't even been any apology to the Asian community."

Chan also said that the damage won't be easily wiped away. "These stereotypical images of Asian women last for generations; they won't come and go with the show," she said. "I have friends who have a young Filipina daughter. Years from now, they'll be calling her '*Miss Saigon*.'"

—filed from Boston

Activists are organizing a demonstration at the fundraiser, which will begin at 5:30 p.m. on April 6 at the Holiday Inn Crowne Plaza at Broadway and 49th Street. For more information, contact James Jaewhan Lee at (201) 798-4694.

Indigo

Continued from page 12

Indigo door staff and a group of four Asian-American women. One of the women, Jacquelyn Ching Black, lent her I.D. to a friend who did not have one. According to Black, when Indigo discovered the I.D. was fake, it was confiscated.

Black said that an argument ensued between her, her friend, and the door staff. She said that when she adamantly pressed for her I.D. to be returned, the woman gave it to her cut in half. She said that the male bouncer then pushed her and her friend down the stairs, and that as they were on their way out the door, the woman who had cut the I.D. in half called out, "Why don't you go back to where you came from?"

"We felt that they were unnecessarily abusive to us, and that the comment at the door was decidedly racist," said Black. Sharon Lim-Hing, a boycott supporter, echoed, "You just don't say something like that to an Asian woman." She told *GCN*, "Whatever the intent, when you say something like that to a woman of color, particularly an Asian woman, it's a racist statement."

Black also said that she had been to the club in the past and had seen a white woman get in without an I.D. She questioned if the incident involving the four Asian lesbians was racially motivated and if it "related to well-known exclusionary practices of straight and gay bars which require people of color to have two or more picture I.D.s."

Black said she was also angry because she never received a response to a letter she had sent to the club's manager expressing her dissatisfaction with the way she had been treated.

The Indigo staff's description of the I.D. incident varies greatly from that of Black. Both Boyer and Calzaretta argue that the club had the right to confiscate and cut the fake I.D., and that interaction between the door personnel and the Asian-American women was heated, but not racist. Boyer said she was not present when the altercation took place, but said she believes that the I.D. checker's statement was misunderstood.

"During the argument, the [Asian-American] women kept saying they could use their I.D. at other places. At the door, [the I.D. checker] told them to go back there then," said Boyer, adding, "She didn't specifically emphasize, 'Go back to Gertrude's' [another women's bar], but that's what she meant. I know everyone will just say, 'Oh that's just the staff sticking up for one another,' but I know what she said pertained to [returning to] Gertrude's."

Boyer told *GCN* that Indigo has never had a problem with accusations of racism before, and that the staff is very upset about the boycott. "There will never be a racist person on my staff because I wouldn't stand for it," said Boyer, adding, "If anyone showed signs of racism, they wouldn't work for me anymore."

Boyer also said that she did not answer Black's letter because the letter did not ask for a response. "The letter only asked me to be aware of the incident, and I was very aware of it," she said. "I talked to my door staff about it, and I believed them. If I had written back to her and said the issue was her using a fake I.D., [Black] wouldn't have wanted to hear that, and it would have only made things worse," said Boyer.

The facts surrounding the boycott and the allegedly racist incidents are obviously confusing and subject to differing

Continued on page 15

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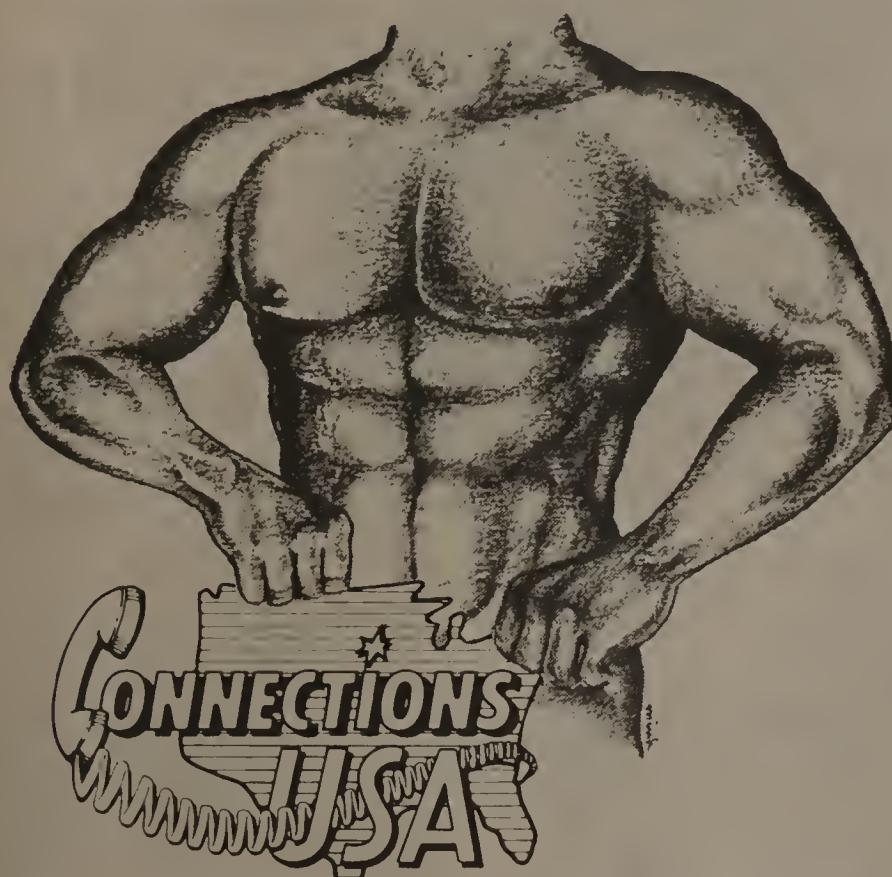
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Indigo

Continued from page 14

perceptions. Patrons of the bar are put in the difficult position of having to decide whether or not to support the boycott without conclusive information.

Indigo has made efforts to be a progressive and culturally diverse club, and many women feel that it offers a far more 'mixed' atmosphere than other bars in the city. Some lesbians also feel that they don't have many other places to go where they can socialize and dance safely.

Boycott participants Lim-Hing and Lakhana Peou said that the boycott is becoming a divisive issue in the local lesbian community, and that it was very "stressful" seeing women cross the picket line Saturday night, especially "women of color who are our friends."

Fran Hughes, the D.J. at Indigo, similarly said that the boycott has been presenting her with a very difficult situation. "In the beginning I felt really funny because I saw the picketing and I saw my friends there," she said. "I felt like I was in the middle of things."

Hughes, however, said that she no longer feels pulled in different directions because "I know what they're saying is wrong." She told GCN, "I just don't understand why they are picketing. There's no way I or any other women of color have felt racism there."

The boycott will continue on its divisive track until both sides make efforts to communicate with one another. The need for non-combative interaction between the two groups is clearly shown by the vastly different interpretations of the "Go back where you came from" comment.

Only discussion between the groups will lead to the understanding necessary for the resolution of the issue. The boycott may ultimately benefit the lesbian community by compelling us to re-examine racism once again. This benefit, however, can only come when anger and defensiveness evolve into constructive dialogue and positive action. □

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monthly review of current feminist writing. Since 1983. Our readers span the U.S., Canada, and abroad. Subscriptions: \$15/U.S., \$18/Canada, \$25/institutions. Free sample on request. THE WOMEN'S REVIEW, Wellesley Women's Research Center, Wellesley, MA 02181.(ex)

Do you need facts about menopause? Does the stereotyping of older women make you angry? Do you want to be part of an Older Feminists Network? Broomstick, a bimonthly national magazine by, for and about women over forty. Annual subs (US funds only) U.S. \$15, Canada \$20, Overseas and Institutions \$25. Sliding scale available. Sample copy \$3.50. 3543 18 St. 33, San Francisco, CA 94110.

LESBIAN CONTRADICTION

A Journal of Irreverent Feminism. Quarterly of commentary, analysis, reviews, cartoons & humor by and for women who agree to disagree-who are still political, but not necessarily correct. Sample \$1.50 sub. \$6 more if/less if. LesCon, 584 Castro, No. 236G, SF, CA 94114. (18.35)

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PRISONERS SEEKING FRIENDS

"TO ALL THOSE IN AND OUT OF PRISON, WHO FIGHT AGAINST THEIR BONDAGE"

Alexander Berkman,
Prison Memoirs of an Anarchist

WOMEN SEEKING FRIENDS



Is there anyone out there who is looking for a lonely, loving female to share life with? If you are, please write! I'm being stifled in this heterosexual-oriented environment. Lynne Gray, #2912-67, Box 67, KCIW, PeWee Valley, KY 40056.

Lonely person, would love to hear from other gay women or anyone! Elgetha Thomas, #20118-MWC, ORW, 1479 Collins Ave., Marysville, OH 43040.



Aries, loves dancing and partying all night, brown skin, on the butch side, looking for anyone who will write me, male or female. Want to share some secrets and fantasies. Picture gets picture. Vernon Woodson, #BH2864, P.O. Box 200, Camp Hill, PA 17001-0200.

35 yr old man, wants to correspond with someone warm, sincere, and understanding. I'm so lonely with no one outside to write to. No games please. I'll answer all letters. Please send photo. Sorry, can't write other prisoners. Artis Wayne Dixon, #EF224141, G.S. P. Star Route, Reidsville, GA, 30499.

Gay man, 28, would like someone to write. I will write to all who write. I like old movies, and more. Howard Maltaggart, #AM8604, R.D.#10, Box 10, Greensburg, PA 15601.

Black feminine man, 29, well built, seeking a feminine homosexual to make friends with. Lonely and need a friend to write. Kim Frazier, #073067, P.O. Box 747- P-1-S-9, Starke, Fla, 32091.

33 yr old, chocolate covered, muscular, animalistic and habit forming. I seek someone unique for perennial intimacy. Will answer all. Rickie DuBose, #186-915, Box 5500, Chillicothe, Ohio. 45601.

Looking for fem queens, 30 or older, who will help a man who is down for a couple of more years. Photo please. Sorry, can't write other prisoners. Paul A. Mortimer, #6807047, 2605 State St., Salem, OR 97310.

Gay man seeks friendship with exciting older man. I would like someone I can share and care with. Bruce Brick, #145616, P.O. Box 260, Lexington, OK, 73051.

Looking for pen pals but also need an attorney badly! The Missouri court has railroaded me because I'm gay and I need all the help I can get. Thomas R. Barnes, #40851, 6-B-1, Potosi Correctional Center, Route 2, Box 2222, Mineral Point, MS 63660.

Ts, very very lonely, will be getting out soon. Would like to write other TS or gay males, age doesn't matter. I'm interested in a possible relationship. My interests are writing poems, drawing, nature, wearing erotic lingerie. Will answer all letters. Please write Darrell D. Grimes, #34153, A-200, L.C.F., P.O. Box 2, Lansing, KS 66043.

No fooling!

Starting April 1st

Deadline changes

All classified copy and display advertising reservations will be due at 3 p.m. on Fridays. Camera-ready display ads or classified ads will be accepted until Monday at noon, if a reservation has been made.

Questions? Call 426-4469.

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CALENDAR

March 15, Boston ♦ "Academy Awards Night": An Evening of Casino Gambling to Benefit AAC featuring continuous telecast of the Academy Awards. 8 p.m. to 1 a.m. The Roxy, 279 Tremont St. Tickets \$20 at door or, w/ Visa, M/C or Amex, 266-6906. Creative Hollywood attire.

Calendar listings must be received by the Monday before the week of the event. Photos encouraged! Please specify if event is or is not wheelchair accessible and/or sign language interpreted. Please use our format as a guide for listings. All listings must be typed. Please note that listings are printed only as space allows; we regret that we cannot print every submission. No phone calls, please!

23 SATURDAY

Boston ♦ Bicycling Lesbians Around Boston Spring Opener. Info: Kathy or Lee 625-6478.

Providence, RI ♦ "Men-Meeting-Men": Safer sex, dating and intimacy for G/B men. RI Project / AIDS, 95 Chestnut St., 3rd flr. Free, but registration required: Derek (401) 831-5522.

Cambridge ♦ "AIDS Law Seminar: Practical Considerations in the Political Context." Nat'l Lawyers Guild. 9 a.m. to 2:30 p.m. Robert Greenwald, Denise McWilliams, other eminent speakers. \$10. Info and registration: NLG 227-7335.

Boston ♦ Massage: An Intensive Workshop. \$5. Space limited. 10 a.m. to 6 p.m. at the new FCHC, 7 Haviland St. Register 267-0900.

Cambridge ♦ One-Day Workshop for Lesbians Considering Adoption. 10 a.m. to 4 p.m. \$60. Sherri Fine, MSW, and Lee Schwartz, co-dir's of adoption network. 491-7097 or 730-4944.

Cambridge ♦ Cambridge Women's Center's 20th Anniversary Party. Program 7 to 9 p.m., dance 9 to 1 a.m. MIT Student Ctr. cafeteria, 84 Mass. Ave. For women and their children (child care provided); wheelchair accessible. Smoke / alcohol free. 354-8807.

Cambridge ♦ Lesbian Couples Night. 7 p.m. DOB, Old Camb. Baptist Church, 1151 Mass. Ave. \$1. 661-3633.

Jamaica Plain ♦ L/G Contra/Square Dancing. Smoke / drug free. 8 to 11 p.m.; beginners' lessons 7:30 p.m. First Church of J.P., corner Centre and Eliot Sts. Band: \$6. \$5. Info and directions: Janet 522-2216, Phil 729-9206, or Scott 536-2014.

Gloucester ♦ "Crimes of the Heart." Benefits Cape Ann AIDS Task Force. 8 p.m. At Gloucester Stage Co. \$10. 3/15, 16, 22, and 23 in Gloucester. Advance tickets: Wharf Rat Prods. (508) 745-9679.

Randolph ♦ Way Out in Waltham Goes Dancing at Randolph Country Club. 8:45 p.m. 893-0361.

Boston ♦ Slow Dance at the Center. Daring singles welcome! 9 p.m. to 1 a.m. 338 Newbury St. \$5. 247-2927.

Brookline ♦ "Multiple Maniacs." John Waters, dir. Divine gets raped by a giant lobster, gets a "rosary job" from Mink Stole. 3/15, 16, 22, 23 at midnight. Coolidge Corner Theatre, 290 Harvard St. 734-6600.

Boston ♦ Pure Polyester. "A Biblical burlesque." 3/23-24. 8 p.m. Thurs. and Fri., 7 and 10 p.m. Sat., 7 p.m. Sun. Boston Ctr. for the Arts Black Box Theater, 541 Tremont. Tickets \$9.50 in advance at Glad Day or \$11.50 at door. Tickets, info, wheelchair access: 423-0942.

24 SUNDAY

Manchester, NH ♦ Chiltern Mt. Club Planning Meeting for NH warm weather hiking / backpacking. 2 p.m. Details: Mike (603) 644-7658.

Boston ♦ Dykes' Dialog: Abusive Relationships. 4 p.m. The Center, 338 Newbury St. 247-2927.

Provincetown ♦ Kenny Fries and Melanie Braverman. Poetry reading. Now Voyager bookstore, 357 Commercial St. 4 p.m. (508) 487-0848.

Brookline ♦ Am Tikva Elections of Officers and Storytelling. 4 p.m. St. Andrew's Episcopal Church, 4 Williston Rd. Bring something dairy / veggie for potluck dinner. 926-2536.

Boston ♦ Dignity/Boston Palm Sunday Mass. 5:30 p.m. St. John the Evangelist Church, 35 Bowdoin St.

Natick ♦ MetroWest GALA Potluck. Neighborhood grp. for g/l/b. Loc'n, info: Scott (508) 877-6129 or Barbara (508) 653-2509.

Dorchester ♦ Todd and Michael's Silent Movie Night "Intolerance." D.W. Griffith's silent masterpiece with music score. 7 p.m. Info: 288-0391.

Boston ♦ The Flirtations. To benefit Boston L/G Pride Comm. Tickets \$12 advance, \$15 at door. 4 p.m. "Duck Soup," 246 Tremont St. Meet the Flirtations at a reception to follow, tickets \$35. Info: Pride Comm. 262-3149.

25 MONDAY

Boston ♦ G/L Alliance of S. Shore Sees "The Ten Commandments." Wang Ctr. Reception 6:30 p.m., film 7:30. \$6. 773-8356.

Cambridge ♦ Lesbian Rap: Games Night. 8 to 10 p.m. Women's Ctr., 46 Pleasant St. 354-8807.

Boston ♦ "Academy Awards Night": An Evening of Casino Gambling to Benefit AAC. 8 p.m. to 1 a.m. The Roxy, 279 Tremont St. Tickets \$20 at door or, w/ Visa, M/C or Amex, 266-6906. Creative Hollywood attire.

Boston ♦ "Civil Rights and the Emergence of the G/L

Movement in S. Africa." Neil Miller, author of "In Search of Gay America." L/G Comm. Ctr., 338 Newbury St. 8 p.m.

26 TUESDAY

Boston ♦ Clinical Update: HIV-Related Cancer. Joan Scully, RN, M.S.N. of Clinical Partners. 6 to 7:30 p.m. AAC 4th flr., 131 Clarendon St. 437-6200.

Boston ♦ Say It Loud: Robin Becker and Judson Evans. The G/L Comm. Ctr.'s reading series. Two poets on gay themes. 7 p.m. 338 Newbury St. 247-2927.

Cambridge ♦ 30+ Lesbian Rap: Where / How Do We Find Support. 7 to 9 p.m. Women's Ctr., 46 Pleasant St. 354-8807.

Cambridge ♦ Bisexual Women's Rap: "2 in 20" (Episodes 3 and 4). 7:30 to 9:30 p.m. Women's Ctr., 46 Pleasant St. 354-8807.

27 WEDNESDAY

Boston ♦ Greater Boston Business Council: "Career and Job Hunting Strategies for the '90's." The Claddagh, Dartmouth and Columbus. Social hour 6 p.m., program and optional dinner to follow. \$7. 695-1634.

Cambridge ♦ Cambridge Lavender Alliance. Formative mtg. 7 p.m. Rindge and Latin H.S. 354-7457.

Boston ♦ Coming Out Support Group. The Center, 338 Newbury St. Second and fourth Wednesday each month. 8 p.m. Info: 247-2927.

Boston ♦ Dignity/Boston Healing Service. 8 p.m. St. John the Evangelist Church, 35 Bowdoin St.

28 THURSDAY

Cambridge ♦ Drop in at DOB Coffee Night. 7 to 9:30 p.m. Old Camb. Baptist Church, 1151 Mass. Ave. \$1. 661-3633.

Boston ♦ FCHC Staying Healthy Forum: "Nutrition and HIV." 7 to 9 p.m. Boston Living Ctr., 140 Clarendon St. 7th flr. 267-0900.

Portsmouth, NH ♦ Out and About, Seacoast Lesbian Support Grp.: Open Forum. Thursdays 7 p.m. "A Safe Place," 10 Vaughn Mall Ste. 10. (603) 778-3921.

Springfield ♦ Springfield Coll. Gayness / Oppression / Homophobia Seminar Series: Breaking Silence in Education. 7 p.m. Locklin Hall Room 233, Springfield Coll. campus. Info: James Genasci (413) 788-3221.

Dorchester ♦ Dorchester GALA Licking, Stuffing Get-Together. 7:30 p.m. Barry's home. Info: Barry 288-1847.

Arlington ♦ Save OUR Children: high school L/G visibility action at Arlington Catholic H.S. 8 a.m. Info: Patrick 876-1257 or Queer Nation hotline 577-8123.

Boston ♦ Dignity/Boston Evening Mass of the Lord's Supper. 9:30 p.m. St. John the Evangelist Church, 35 Bowdoin St.

29 FRIDAY

Boston ♦ Men of All Colors Together Disc. Grp.: "Interracial Relationships: What Turns You On? Part II: Our Earliest Experience." 8 p.m. 43 Worcester St., Apt. 1. Info: Tom 536-3392 or Craig 321-4382.

Cambridge ♦ Lesbians 35+/- Meet. 8 p.m. DOB, Old Camb. Baptist Church, 1151 Mass. Ave. \$1. 661-3633.

Boston ♦ Friday Night Video Series At The Center: "The Fourth Man." Subtitled. 8 p.m. BYO Munchies. \$2. The Boston G/L Comm. Ctr., 338 Newbury St. 247-2927.

Boston ♦ Dignity/Boston Good Friday Liturgy. 9:30 p.m. St. John the Evangelist Church, 35 Bowdoin St.

30 SATURDAY

Boston ♦ Dignity/Boston Easter Vigil Celebration. 10:30 p.m. St. John the Evangelist Church, 35 Bowdoin St.

31 SUNDAY

Boston ♦ AMALGM Monthly Men's Meeting. Last Sunday each month. The Center, 338 Newbury St., room 202K. Info: 247-2927.

Boston ♦ Dykes' Dialog: Army of Ex-Lovers (Processing Feelings). 4 p.m. The Center, 338 Newbury St. 247-2927.

APRIL 1 MONDAY

Amherst ♦ Kaleidoscope. A group for older G/L/B. 6:30 to 9 p.m. Bangs Comm. Ctr., Boltwood Walk. Info: Corrie (413) 525-2188, Warren (413) 586-4277, or Dave (413) 773-3092.

Newton ♦ Lesbian School Teachers / Administrators Potluck. 6:30 p.m. Info and directions: 492-1822.

Hanover, NH ♦ Panelmaking Workshops for the AIDS Memorial Quilt. First and third Mondays each month. Lutheran Church, 5 Summer St. 7 p.m. Info: Thom (603) 632-4145.

2 TUESDAY

Framingham ♦ Framingham G/L Youth Group. People 22 and under, meets first and third Tuesdays each



month. Civic League Bldg., 214 Concord St. 6 to 7:30 p.m. Info: write P.O. Box 426, S. Framingham, MA 01701.

Boston ♦ Gay Fathers of Greater Boston: "Mediation Services." Open disc. 8 to 10 p.m. Lindemann Ctr., 25 Staniford St., Boston Rm. (Plaza Lvl). 742-7897.

3 WEDNESDAY

Concord, NH ♦ Lesbian Health Clinic. First Wednesday each month. 5 to 9 p.m. Full gyn svcs. Appt. or more info: Randie (603) 225-2739.

Worcester ♦ Supporters of Worcester Area G/L Youth. Open to G/LB youth 21 and under. First and third Wednesday each month. United Congregational Church, 6 Institute Rd. 7 p.m. Info: (508) 755-0005.

Somerville ♦ B/L/G Rights Activists of Somerville (BLGRAS) Monthly Meeting. First Wednesday each month 7 p.m. Info: 666-9288 or 628-9650.

Cambridge ♦ Lesbian Swing Dance Practice. 8 to 9:30 p.m. DOB, Old Camb. Baptist Church, 1151 Mass. Ave. \$1. 661-3633.

Allston ♦ Split Britches and Bloopers in "Belle Reprise." A sendup of "A Streetcar Named Desire." 8:30 p.m. Double Edge Theatre, 5 St. Luke's Rd. (one block from Commonwealth and Brighton Aves.). Tickets \$15 at door, \$13 advance: 497-1118.

4 THURSDAY

Boston ♦ "Care Partners: Two Evenings of Info. and Discussion for Families Affected by HIV." Medical and legal info re AIDS and HIV. 4/4 and 4/11. 6 to 8 p.m. Clinical Partners Health Resource Ctr., 321 Columbus Ave. Limited space, so register: 536-5950.

Portsmouth, NH ♦ Out and About, Seacoast Lesbian Support Grp.: "Singles Talk w/ Singles, Couples w/ Couples." Thursdays 7 p.m. "A Safe Place," 10 Vaughn Mall Ste. 10. (603) 778-3921.

Northampton ♦ Valley Gay Alliance. First and third Thursdays each month. Basement of the Unitarian Church, 22 Main St. 7:30 p.m. (413) 527-5310.

5 FRIDAY

Cambridge ♦ Opening Night Benefit: National G/L Film Tour. 5 to 7 p.m. cocktails and hors d'oeuvre. Gutman Conf. Ctr., Harvard, 6 Appian Way. Then, at Brattle Theatre: 7 p.m. "Flames of Passion" and "Comrade in Arms"; 8:30 p.m. "Because the Dawn" and "Nocturne"; 10:20 p.m. "Pink Narcissus." \$25. Info and reservations: MGLPC 262-1565.

Boston ♦ Lesbian Lawyers and Legal Workers Potluck Meeting. 6 p.m. G/L Comm. Ctr., 338 Newbury. 483-3685.

Boston ♦ Friday Night Videos at the Center: "An Early Frost" 7 p.m. G/L Comm. Ctr., 338 Newbury. \$2.

Brookline ♦ Am Tikva Concluding Passover Services. 8 p.m. Workmen's Circle, 1762 Beacon St. Alternative and progressive Haggadah reading for final night of Pesach. Bring something Kosher for Passover. 926-2536.

Boston ♦ The Films of Jaime Humberto Hermosillo: "Dona Herlinda and Her Son" and "The Dog's Birthday." Aspects of gay life and gay love. Series continues 4/12, 4/26. 8:15 and 8 p.m. Museum of Fine Arts. 267-9300 x305.

Allston ♦ "Belle Reprise." 8 p.m. See 4/3.

Providence ♦ Ballroom Dance for G/L and Friends. 8:30 to 11:30 p.m. First Universalist Church, 250 Washington St. Info: Jason Thomas 859-9455.

SATURDAYS

Boston ♦ Frontrunners. Meet at Metropolitan Health Club for 2 to 5-mi. run along Charles. Lockers and showers complimentary. 10 a.m. Also: Tues. 12:15 p.m. at MHC; Wed. 6:45 p.m. at Hatch Shell. 282-0013.

Cambridge ♦ Single Mothers' Support Group. Free drop-in group with child care, alternate Saturdays. Women's Center, 46 Pleasant St. 11am-12:30 p.m. 354-8807.

Boston ♦ Pink Flamingos. TV/TS of New England. 4 to 6 p.m. 338 Newbury St., 2nd flr. 247-2927.

SUNDAYS

Boston ♦ Different Strokes Swim Team. Coached workouts for swimmers of all abilities. Noon at Boston City Hosp. swimming pool. Ed 767-0449.

Boston ♦ BAGLY Drop-In Center. (BAGLY = Boston

Alliance of G/L Youth.) St. John the Evangelist Church, 35 Bowdoin. (800) 42BAGLY.

Boston ♦ Metropolitan Community Church Worship/Fellowship. 131 Cambridge St. (near Gov't Ctr.). 7 p.m. Info: Rev. Tanis 437-0420.

Boston ♦ Narcotics Anonymous. L/GM. The Center, 338 New

24 page
New Festival
Film Tour Catalog
available at the
Brattle Theatre

FILM SCHEDULE

Fri 4/5				7:00 Comrades In Arms & Flames Of Passion	8:30 Because The Own & Nocturne	10:20 Pink Narcissus
Sat 4/6	2:00 Desire	3:50 November Moon	5:55 Friends Forever	7:50 Another Way	10:00 Beyond Gravity & Night Out	
Sun 4/7	2:00 Moedchen In Uniform	3:50 Looking For Langston & Trojans	5:25 Coming Out	7:35 In & Out Of Love Series: 4 Films	9:30 Dogs Of Greek Gods	
Mon 4/8				6:00 Comrades In Arms & Flames Of Passion	7:20 She Must Be Seeing Things	9:15 Tongues Untied & Flesh & Paper
Tues 4/9				6:00 Common Threads	7:35 November Moon	9:40 Desire
Wed 4/10				6:00 Another Way	8:05 The Films of Su Friedrich: 3 Films	9:55 Friends Forever
Thurs 4/11				6:00 Looking For Langston & Trojans	7:35 Because The Dawn & Nocturne	9:20 Parting Glances
Fri 4/12				6:00 Desert Hearts	7:55 Beyond Gravity & Night Out	9:50 Virgin Machine
Sat 4/13	2:00 Days Of Greek Gods	3:35 Sisters In Jazz: 3 Films	5:15 Porting Glances	7:00 Friends Forever	8:50 Because The Own & Nocturne	10:45 Pink Narcissus
Sun 4/14	2:00 Tongues Untied & Flesh & Paper	3:45 Desire	5:35 In & Out Of Love Series: 4 Films	7:30 Coming Out	9:40 Longtime Companion	

Our Special Thanks to Gay Community News for their generosity and technical assistance.

APRIL 5-14

The Brattle Theatre

40 Brattle Street, Cambridge
In The Heart of Harvard Square

(617) 868-3416



Tiny & Ruby

Opening Night Benefit, Friday, April 5, 1991
Come celebrate our Passion and our Power with The Massachusetts
Gay & Lesbian Political Caucus, the Gay and Lesbian Advocates &
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5PM to 7PM Cocktail Reception & Hors D'Oeuvres followed by a
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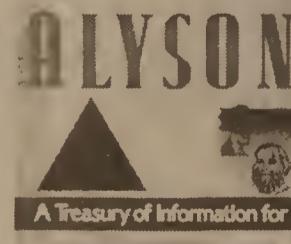


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The New Festival or
to be on our mailing list,
contact our offices at
212.966.5656 or write
to us at 568 Broadway,
New York, NY 10012.

News about books from

A · L · Y · S · O · N P U B L I C A T I O N S

This season's most entertaining new book is **LAVENDER LISTS**, by Lynne Fletcher and Adrien Saks (\$9.00). These all-new lists capture many entertaining aspects of gay and lesbian lore, including: 16 famous same-sex couples and how they met, 10 lesbian nuns, and 15 cases of censorship where no sex was involved.



Speaking of fun reading, the new edition of the **ALYSON ALMANAC**

(\$9.00) is out. Completely updated and greatly expanded, it's that rare reference book that's fun to read. Here are thumbnail biographies of 200 lesbians and gay men

of past and present, highlights from 3000 years of our history, a report card for the 101st Congress, and more.

A new book — both in size and in social impact — is **BI ANY OTHER NAME**, edited by Loraine Hutchins

BI ANY OTHER NAME

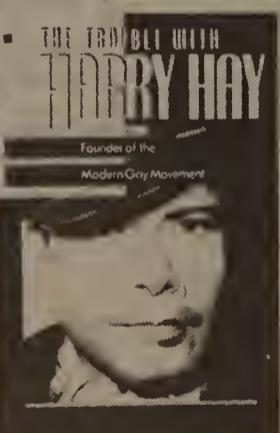
*Bisexual People
Speak Out*

Edited by Loraine Hutchins and Luv

and Lani Kaahumanu (\$12.00). In this anthology, more than seventy women and men from all walks of life describe their lives as bisexuals. Judy Grahn writes, "These urgent testimonials lead us to a sexually whole society where, with our varied queernesses, we are all welcome."

Harry Hay will always be best remembered as the man who started the Mattachine Society in 1950, and thus founded the modern gay movement. But his colorful life has

encompassed much more: a Hollywood acting career, a stint in the Communist Party, and co-founding of the Radical Faeries. Stuart Timmons's widely acclaimed biography **THE TROUBLE WITH**



HARRY HAY
(cloth, \$20.00)
provides, in the words of the *Washington Blade*, "a fascinating account of a fascinating man."

Two other books are in the news these days.

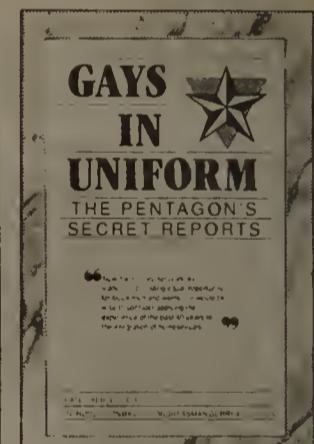
DADDY'S ROOM-MATE (cloth, \$15.00) is the first book in our new Alyson Wonderland series for kids



with lesbian or gay parents. This beautiful full-color picture book was intended for children aged two to six, but artist Michael Willhoite made it so appealing that it's also landing on coffee tables in a few homes without kids.

And as the possibility of war looms, the question keeps arising: Why are many of the country's best potential soldiers kept out of the military simply because of their sexual orientation? The question is even more perplexing after you read **GAYS IN UNIFORM** (ed. by Kate Dyer, \$7.00). This is the report that the Pentagon authorized, then tried to

hide when officials didn't like its conclusions. We've now made it available to the public for the first time.



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